

# MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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JOHN C. FILLMORE.

## THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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**A**FTER remaining only two days in Berlin, Anton Rubinstein, after his sojourn in the Black Forest, returned to St. Petersburg. In the meanwhile he has composed a new concert overture, "Antony and Cleopatra," which has already come from the press. Rubinstein's compositions are published without much delay at the present time.

**A**ND now a Leipsic musical journal tells us that Alfred Grünfeld, the pianist, is not coming to the United States this year, but next year—1891-2—sure; that this season he is to play in Germany, Austria, Holland and Switzerland. Probably this settles it and we are forced to the conclusion that of the large number of new pianists who were to play here next season none but two or three will make their appearance. Rummel is coming and so is Xaver Scharwenka. Aus der Ohe will return, but of new lights very few will flicker here.

**W**E learn from Mr. A. Werner's contribution on "The African Pygmies," in "The Gentleman's Magazine," that the bushmen can evolve from their primitive instruments—the *gorak*, with its catgut and quill, or the hollow gourd shell, with strings stretched across it—plaintive melodies of a surprising sweetness, very different from the hideous *tintamarre* of horns and tomtoms which delight the heart of the average African.

Mr. Werner says that they have a quick ear and a retentive memory, and that

they will pick up and repeat any civilized tune once heard, whether the chorales of the German Mission or the more secular ditty sung by the wandering traders.

It has been generally observed that the African is readily susceptible to the influence of rhythm and melody, but the above item certainly is new.

**T**HE Sunday "Times" seems to think we have forgotten the Worcester Festival, which opens the musical season. When we wrote that the conventional opening of the season editorial would be premature, the date of our calendar was September 3, so some time elapses before the Worcester Festival. Besides Seidl at Madison Square Garden, September 20, may be looked on as virtually opening the fall season of 1890. As often declared before in THE MUSICAL COURIER, there is no end or beginning of a musical season in America. The season really never ends. After the operatic came the spring concert season, followed by the Thomas concerts at Lenox Lyceum, and those by Strauss (who never would have been missed); then Seidl, and now Seidl again. So on *ad infinitum*. The musical season in America is undying, and the music critic is alive to the fact. He has to be.

**W**E would like to know from our contemporaries of the medical press whether pianists ever die of paralysis.

It is a question fraught with interest to the musical profession, pianists particularly.

It has been asserted that piano practice, which equally employs both lobes of the brain, prevents paralysis, and if this can be positively proved a large proportion of amateurs should learn the instrument. (What a magnificent advertisement this would be for the piano manufacturers!)

A cursory glance at the biographies of pianists, famous and otherwise, reveals the fact that they seldom, if ever, become paralyzed. And yet typewriters have been frequently overtaken with this grievous malady. What is there in typewriting that induces it and in piano playing acts as a preventive?

We pause for a reply from our learned medical brethren.

**T**HE London "Musical World" contains the following:

The pessimist, who is always with us, is already at work and prophesying dreadful things. He has been turning his attention lately to music in society, and has decided to foretell thus early the horrors that await us next season. The banjo, says he, is dead, and the Jew's harp; and the mysterious powers who hold our fortunes in the hollow of their hands ordain that the fashionable instrument of the near future will be the flute. It is in vain to fling appealing hands to heaven, beseeching for mercy; the fiat has gone forth, irrevocable. Equally useless is it to ask what national sin has deserved such punishment; it is probable that the just gods have determined to scourge the vanity of those of us who, misled by the fashionable enthusiasm for the banjo, vaunted of late that we were, after all, a musical people. But surely the punishment is excessive. Does the reader fully perceive its vastness? The flute, handled by, let us say, a Radcliffe, is a beautiful and expressive instrument. *Corruptio optimi pessima*—its degradation is all the more painful. When the amateur operates upon it gives forth feeble whistles or unexpected octaves, or—this is its least malicious proceeding—the notes fall altogether. Then the amateur says that the light is bad or the piano is out of tune, and may he begin again?

He does begin again—but he never ends. He is the embodiment in flesh of *Da Capo*. But what will it be if ladies should undertake the dreadful office? What man is there of us who would willingly see even his mother-in-law distending her cheeks until her eyes start from their spheres in the wild efforts to produce melodious sounds from the obstinate reed? Minerva, say the ancient poets, once tried to play the flute; but, catching sight of herself in the stream, she was so horrified at the distortion of her face that she flung the vile instrument away. Cynics may here discover indications of the natural antipathy between wisdom and the flute, and for the moment we are cynics. Quite certain is it that the day on which flute playing becomes fashionable in London will mark the disintegration of London society.

We have ever deplored the use of the flute as a solo instrument in concerts, but have also protested against the plethora of pianists who annually pound their music on the public tympanum. We have also deprecated the exclusive study of the piano in the home circle, and advocated the study of orchestral instruments among young people, for the beauties of the large literature of ensemble music have never been explored by the amateur; but the flute as a solo instrument—never!

## POSTHUMOUS FAME.

**T**HERE be composers and composers. Composers who, greedy for the applause of the groundlings, write themselves down asses musically, and composers, full of lofty dreams of future fame, who ignore the public of the present, and wrapping themselves up in egoism abandon their nobler nature in the trackless seas of selfishness.

Is there no happy medium?

We think so.

One of the primary laws of nature (this is a terrible truism) is that the body must be nourished, clothed and housed; in a word, pure materialism is of paramount interest to us all; after that a man's spiritual self has to be fed, each according to his craving, but fed it must be in one shape or another.

Music is in universal need, and while it may be symbolical of all that is noble and fine in man's nature, it can, being a plastic agent, picture also his lowest emotions. There are composers who minister to this craving for sensational and sensual music. If they have talent they prostitute it; if they have no talent they may by skillful imitation do harm. This type of composer is very common; he writes alleged comic operas (for comic read "vulgar"), he pens sickeningly sentimental ditties, or if he has brains he writes operas, or symphonic poems full of borrowed thoughts, and orchestrated in a flashy manner so as to dazzle ignorant listeners.

He is of the flesh fleshy. Sometimes his name is Goldmark and sometimes his name is Liszt; oftentimes he is only the composer of "Annie Rooney," but in all cases he belongs to the class of composers who write for the hour, for ephemeral applause and pecuniary gain.

He argues with you and says: "I have a wife and children; why should I wait until I am dead and buried for fame and gain? No, I will write a ballad, 'Why Did You Dye Your Hair, Love?' and get \$25, and all done in a half hour, while poor Snuffowski is working frantically on his new concerto for bassoon, orchestra and post mortem fame." What answer can be made to this style of argument except a gentle insinuation to the composer that he has mistaken his vocation; he should lead a brass band in Podunk or make shoes in Kalamazoo, but should not sully the virgin radiance of music paper with his depressingly vulgar compositions. The worst of it is this style of composer has the fatal gift of facility.

He can reel off everything from a song to a symphony in short order, and make as a rule no bad mistakes in counterpoint. He simply has nothing to say—and says it.

The idealist in music has either an income from some other source besides his compositions; he may teach or read music proof or even be in business, but, oh! he is always with you when you allude to the music of the future.

He disdains both the past and the present; he works only for unborn generations.

He can, so he oracularly remarks to you apropos of himself, wait. "Wagner had to wait," he will say with touching humility and frankness.

Yes, Wagner had to wait, but he tasted the joys of fame and honor ere he departed this life.

Your lover of posthumous fame looks on this as rather damaging evidence against Wagner and adduces for your benefit the cases of Mozart, Franz Schubert and a score of others dying in want and



waiting years for the verdict of time. This lofty contempt for the present may be all very well, but extremes meet, and between the man of talent who degrades his talent for mere bread and butter and the musical ass of no talent who would "hitch his wagon to a star" and emulate Bach, Beethoven and Wagner there is hardly much choice. Rest assured of one thing, ambitious young composers, that if you have genuine talent or genius you need not hide your light under a bushel—the world will find you out. You can always get a living in this world if you work for it, so cease stalking the thoroughfares of the world with pallid face and complaining voice. Posthumous fame will accrue if you have said anything worth preserving; in the meantime thank the gods if you possess the divine afflatus and remember you cannot have the penny and the cake, too.

#### MAPLESON AND ROZE.

IN another column will be found the details of the scandal in the Mapleson family. Henry Mapleson declares that he was never legally married to Marie Roze, his accredited wife. The predictions of many persons acquainted with the parties referred to are about to be fulfilled. The writer, in former years, has had much correspondence with Henry Mapleson, and is under the impression that in some of Mapleson's letters the latter referred to Marie Roze as his wife. It is also known that Mapleson and Marie Roze cultivated society with considerable success here and naturally were considered man and wife. All these will be very much interested in the final outcome of the case, which promises to add another one to the many scandalous lawsuits that have recently agitated English society.



#### THE RACONTEUR.

"PUCK" had a very clever story in its issue of last week by that master of the art of short story telling, H. C. Bunner. I only wish I had space enough to reproduce "The Tenor," which has evidently been Kodakized from life, so strongly does Mr. Rémy resemble the typical tenor. Read it for yourself.

With feelings akin to delight I see that this is the last Strauss week at the Madison Square Garden. The American public has been nicely bamboozled by the little man who wields the baton and the bow at the head of the inferior orchestra yclept "the famous Strauss," &c. I only hope Seidl will have a big success on the 20th inst., when he will open with an orchestra of over one hundred men, who play for 50 per cent. of the gross receipts, Seidl taking 5 per cent. It ought to be a go.

One of the funniest things I ever heard in my life was the performance of Chopin's Funeral March under the guidance of that terpsichorean chippie, Eddi Strauss from the Blue Danube.

Poor Chopin waltzed his woes to the click of the conductor's heels.

It was edifying in the extreme.

Anton Seidl waved his baton for the finale of the Brighton Beach season last Sunday night.

It is rumored that the deficit this season on the music will be nil, and that Seidl will probably be re-engaged for next year, that is, if he accepts.

The attendance, despite the croaking, was larger than last year, particularly on Wagner nights. I for my part do not see the irrelevancy between Wagner and the seaside.

I was at Brighton Beach last Thursday night, the occasion being the last Wagner concert of the season. With Friend Jackson of the "World" I went down in the afternoon, arriving just in time to hear the "Marche In-

dienne," from Meyerbeer's "L'Africaine," and to see sunburnt Bob Thallon, just back from Dolgeville, come out of the music hall.

Mr. Beethoven Thallon is getting better looking every day. His locks, to be sure, are more grizzled, but his complexion vies with that of an infant (in fact I fancy some infants would cry for it, as they do for the much praised Castoria). Brooklyn being comparatively near Brighton Beach, Mr. Thallon has literally laved himself in brine and music this summer, and judging from his portly exterior it has agreed with him.

The evening program was as follows:

Overture, "The Flying Dutchman."  
Flower Girl Scene, from "Parsifal."  
Overture and Bacchanale (Venusberg), from "Tannhäuser."  
Prelude, "Parsifal."  
"Waldweben" ("Siegfried and the Bird"), from "Siegfried."  
Funeral March, from "Götterdämmerung."  
"Wotan's Farewell and Magic Fire Scene," from "Walküre."

How is that?

Oh, ye anti-Wagnerites, if you were not so dumb as well as deaf I would only ask of you not to admire the genius of the great Richard (that would be demanding too much of a strain on your Rossini weakened intellects), but to acknowledge truthfully that the man who could conceive such stupendous musical creations was at least a man of some talent.

I know it is like the drawing of a tooth to get a Wagner hater to acknowledge that Wagner knew anything about counterpoint.

That he occasionally struck a good theme; that he was a fair master of orchestration; that he was a poet; that he—

Pah! you blind fools, you make me sick.

That sonorous Song of the Sea, the overture to "The Flying Dutchman," with its stormy surge of passion and sorrow, could be heard at no more fitting place than the seaside, with the liquid diapason of the ocean forming a grand elemental organ point for Wagner's noble music.

The Seidl orchestra is a genuine Wagner orchestra, thanks to the tremendous training they have undergone with Seidl.

It does not possess the finesse of either the Thomas or the Nikisch orchestra, which are true concert and not operatic orchestras, but the swing, the enormous vitality, the breadth and tone, are all present in Seidl's interpretations of Wagner.

Frankly, I never heard anything more superb than his reading of the prelude to "Parsifal."

The Wagner of "The Flying Dutchman" and the Wagner of "Parsifal."

Youth, glorious and abounding with fire and ambition.

Old age, full of large, majestic thoughts, mellowed by experience, tempered by sorrow and sweetened by the joys of fame and love.

To me, "Parsifal" has become a shibboleth. In it I find the grand world ideas of love, faith, hope, transmuted into tone by the magic of Wagner.

The Grail motive is the declaration of supreme faith; its mystic and devotional treatment by Wagner hushes one's soul to prayer.

All the purple flush of passion, hectic love madness of "Tannhäuser" and "Tristan" is in "Parsifal" replaced by an element of purity, self vanquishment and repose that both elevates and strengthens.

Yet there be those who still assert that Wagner was a musical sensualist—a musical Hans Makart, the Viennese painter who reveled in color for its gorgeous lines, but whose art was primarily decorative.

Wagner the poet, the musician, the dramatist, who focused in his creations life in all its variegated aspects, a creator of musical phrases, which are as typically characteristic as a Shakespeare figure or one of Robert Browning's men and women—such a comparison is fatuous.

In old age the keen, passionate intellect turned toward religion, and if his expression of his intense faith is not orthodox, it is at least the affirmation of a great unconventional soul that ever struggled toward the light and gave to his fellow beings a glimmer of the vast and trackless regions of art and life.

The "Siegfried Funeral March" is a funeral epic.

It is full of cosmic woe. A planet is mourning its dead, and will not be comforted.

The embroidered canvas of tone whereon one may see "Siegfried's" life unroll itself is one of those miracles of art that live eternally.

My admiration for Anton Seidl increases as time rolls by.

This man, with his plastic emotional face, his magnetism that pervades his orchestra like an electric current, the

fire, enthusiasm and reverence of his Wagner readings, fills me with affection for his talents. Say what you will about tempi, Seidl may err according to tradition, nevertheless his Wagner readings remain more significant than those of his contemporaries.

I have said it.

All this does not prevent me from remarking en passant that Seidl with hair is nicer and more artistic than Seidl cropped.

Mr. Henderson, of the "Times," disagrees with me.

They say that when two augurs of Rome met they smiled.

I have already smiled with Mr. Henderson. "More power to his elbow!" as they say in the Old Country.

I say, Russell, you will have to whoop things up in Madison Square Garden; it is a big place to fill, and you and Papa Bernstein, the tympani slugger, must be on your muscle to make yourselves heard.

I came up from the island with the celebrated "Vic" Herbert, the Irish 'cellist, and Otto Oesterle, the Japanese flute virtuoso, and had a quiet chat about music, the difference in readings of orchestral conductors and such.

Herbert, whose massive head is probably the largest of any musician in the country (vide his white hat, in size a perfect cerebral barn), can also lay claim to being one of the best looking of the guild.

His ruddy color, bright eyes and general facial make-up all proclaim him to be a son of the Green Sod—Erin. His grandfather wrote one of the most rollicking, jovial books ever penned—"Handy Andy"—and his talented grandson writes good music.

He has improved greatly in his conducting, and will be the assistant conductor at the Worcester Festival, Papa Zerrahn, of course, officiating in his usual old-fashioned and not over nervous style.

Otto Oesterle is enjoying a hard earned vacation; he has had little rest this season, for he went to Chicago immediately after the Detroit meeting.

He is a young man of pronounced but generous views in musical matters, and anything he says is well worthy of reflection.

Rumors of an interesting "scrap" in violin (or is it viola?) circles in which two F's figure are rife. *Nous verrons.*

They are forming a club of critics in London.

In New York they generally form clubs for critics and at odd intervals use them on the aforesaid.

Well, who cares. Let the galled jade wince, my withers are unwrung (the effect of the humidity, I fancy).

One of the most esteemed of my contemporaries (to quote him in his own language) has been suggesting that South America would be a good place for the staff of THE MUSICAL COURIER, and *inter alia* calls Arthur Weld a dude.

Now, Arthur Weld can hit awfully hard from the shoulder for a dude; so beware.

"Town Topics" voices my opinion perfectly of Weld. It runs as follows: "Mr. Arthur Weld's departure for Milwaukee, where he is to direct the labors of the Arion Society and to conduct a large orchestra and chorus, inflicts a loss upon literary and musical Boston. Mr. Weld is one of the few writers on music that know whereof they speak; he is, too, a practical musician, as revealed by the public performances of his orchestral works and by his score reading and piano playing. The acquisition of such a man to Milwaukee—and it must be borne in mind that Mr. Weld is in the prime of youth and brimful of ambition and energy—should mean a good deal for a wealthy, progressive and music loving city that can boast already of a fine climate and of one of the best conducted hotels in the West, christened after its owner, the venerable and opulent Mr. Plankinton."

In our editorial columns this week there is a statement that pianists seldom suffer from paralysis.

Strange; I have seen many, many pianists paralyzed and partially paralyzed. It must be our dry climate.

What a magnificent subject for musical treatment Rudyard Kipling's blood curdling and marrow freezing "The Strange Ride of Morrowbie Jukes" would be!

What a harrowing symphonic poem it could be made into! Oh, for the sanguinary pen of a Hector Berlioz! How his eccentric genius would revel in the parching horrors of this Indian tale of Kipling's, who literally beats Poe on his own ground!

Kipling and Berlioz—or, as Berlioz is disporting himself in

the nether world, take Saint-Saëns, whose grotesque musical vein would fit the Englishman like a glove.

I will write to both of them on the subject.

"I can't go Schubert," exclaimed Mrs. Skingullet, at the concert.

"But you can go Chopin every day in the week," retorted her husband.

There is one thing to be said about Oscar Hammerstein, and that is, he has the prettiest opera house in the city. A visit to the Harlem Opera House is a treat. It is cool, comfortable and handsomely decorated.

I dropped in Friday night to hear Millocker's "Seven Suabians," and although there were many shortcomings in the performance I enjoyed the tuneful, tripping measures of the music and laughed at the pranks of the seven brave and handsome Suabian gentlemen.

Annie Myers permeated the piece with her lively little personality. She sings very cleverly.

Henry Wolfsohn, whom I met there, told me great things of the forthcoming season of English opera.

It ought to be a great "go."

Some enterprising genius has invented a musical corset that on the slightest pressure goes off into a popular tune.

The inventor was driven out of Hoboken last week by a mob of infuriated young women to whose parents the unfortunate man had tried to sell his "Safety Warning Signal for Prudent Parents Corset."

He should visit the Seidl Society.

They would encourage him.

Brooklyn may be musical, but she is also moral.

The New York "Herald" has a cable dispatch in its columns last Sunday about Saint-Saëns' gift to the city of Dieppe of his furniture, &c. This interesting news was in THE MUSICAL COURIER two weeks ago!

Don't forget that beer and music will once more consort together in liquid harmony at Seidl's Madison Square concerts beginning Saturday, September 20.

## PERSONALS.

**JOHN C. FILLMORE.**—We publish this week a portrait of the well-known musician and writer on musical topics, John C. Fillmore, of Milwaukee. Mr. Fillmore is the author of several text books on music and has done much to advance musical culture in Milwaukee. For many seasons Mr. Fillmore was an active worker in the M. T. N. A., but increasing professional duties have compelled him to relinquish his more intimate relations with that organization.

**LUCY HOOPER, IN "HOME JOURNAL,"** SAYS that Albani, in the years preceding her marriage to Mr. Gye, used to be very devoted to a very pretty little white poodle that accompanied her on all her tours. Floss was a serious and reserved dog and never took any notice of chance callers, reserving all his attentions for his gifted mistress, unless, indeed, he kept one very small corner in his heart for her sister, Miss Lajeunesse. Since this silky, snowy little creature departed this life the charming prima donna has given him no successor, all her petting being lavished on the noble boy who still remains her only child.

The parrot of Adelina Patti is quite a famous fowl, not only on account of the celebrity of its owner but also because of its own varied accomplishments.

Miss Emma Eames, of the Grand Opéra, received last winter from one of her countrymen, then passing through Paris, a basket of chrysanthemums enshrining a white Havanais dog of great beauty and of the purest breed. Unfortunately she only retained possession of the pretty creature for a few weeks, as it was promptly stolen from her. The beautiful prima donna has been "adopted," so to speak, by a brown poodle belonging to one of her numerous lady friends, an intelligent and handsome animal, which goes out walking with her and drops round unattended to visit her, and generally manifests toward her a deserved degree of devotion.

**BENHAM.**—A. Victor Benham, pianist, has gone abroad to fill engagements. Among other things, he is to deliver a series of analytical lectures on the art of orchestration, composition and interpretation, before the Paris International Institute.

**HE NOW IS A CONDUCTOR.**—Edward S. Kelley is the musical director of the Pauline Hall Opera Company.

**GILCHRIST.**—Mr. W. W. Gilchrist opens his studio, Fifteenth and Chestnut streets, Philadelphia, this week.

**A FAVORITE CONTRALTO.**—Mrs. Carl Alves, the well-known contralto, will this season be under the sole manage-

ment of Henry Wolfsohn. She has already accepted a number of engagements in this city, Brooklyn and Boston. She will also be the leading contralto at the Taunton Musical Festival.

**HE HAS RETURNED.**—Mr. Emil Liebling, the well-known Chicago pianist, has returned home after a short trip to Europe.

**MARIE DECCA RETURNS TO EUROPE.**—Miss Marie Decca, the prima donna, who has been visiting in Boston and New York the past few weeks, will sail for Europe this week and go directly to Paris. There is a rumor of her approaching marriage to a gentleman of great wealth, who is an American, but has passed most of his time of late years abroad. Miss Decca in private life is known as Miss Mary Johnston, and is a daughter of Judge Johnston, of Washington. There did not seem to be any particular demand for her services either in concerts or festivals in this country.

**SHE GOES FOR THE PAPERS.**—The following dispatch has been received from the Dunlap Combination at London: Miss Evelyn Knowles, the young lady who, though the daughter of a baronet, was not long ago a member of the chorus in one of the West End comic opera houses, and who obtained a verdict of £10,000 against Mr. Fraser Duncan, the proprietor of the "Matrimonial News" for breach of promise of marriage, has now sued the "Hawk" for libel. The "Hawk" is a weekly society newspaper edited by Mr. Augustus M. Moore, and the alleged libel is contained in an extract which it published from a French newspaper, and in which some not too complimentary assertions were made in reference to her relations with the elderly proprietor. A great deal of interest has been excited by this action, and people are wondering whether the young lady will bring similar suits against the proprietors and editors of all the other papers which have touched on the peculiarities that the evidence in the case brought to light.

**LAW GOES WEST.**—Fred. S. Law has been appointed musical instructor at the Missouri Musical Academy.

**M. L. BARTLETT.**—Professor Bartlett, of Des Moines, has a long list of pupils for the fall term, a large number coming from different parts of the State.

**NORDICA.**—Nordica, who is very fond of pictures, has (the London correspondent of the Birmingham Post hears) just commissioned a friend to make an important purchase for her in Italy. Some time ago she visited the country house of an old Italian family near Florence, and was much pleased there with a fine collection of pictures. The family have suffered some pecuniary misfortunes and are selling off the collection. The prima donna will probably become the purchaser of two fine Raphaels, which are regarded as the gems of the collection.

**NEFF RETURNS.**—President Peter Rudolph Neff, of the College of Music, Cincinnati, has returned to the city from his two months' vacation at Huronia.

**GODOWSKY IN THE CITY.**—Mr. Leopold Godowsky, the young Polish pianist and composer, whom many will remember as a few years ago being in this city, has for the last four years been in Europe, and will return on the 11th or 12th inst. During his absence he has been studying with Saint-Saëns, and made a tour of all the principal cities. He made a most favorable impression in London when he played there in Steinway Hall in June last. His teacher, Saint-Saëns, had such a desire to see the début of his favorite pupil that he went from Paris to be present. If the verdict of critical journals amounts to anything, both teacher and pupil must have been satisfied, for the papers of all shades of musical opinion united in giving Godowsky high praise. He was somewhat nervous and shy at this London début, but soon conquered his audience, who could not but be struck with his splendid execution and at the same time his avoidance of all sensationalism. He proved to be "neither a piano tickler nor a piano pounder," as one critic remarked. The London "Times" spoke of his remarkable ability, his pure and unexaggerated style, his technical facility and his true musical feeling. These qualities, whatever differences of opinion his judges had as to some points of interpretation, they unanimously assigned to him. His compositions, some of which he played at a concert, were favorably received and spoken of as showing high promise.

**STEVENSON'S VACATION.**—Mr. Edward Irenæus Stevenson, of the "Independent," is passing the summer and autumn at Jefferson, in the White Mountains. Mr. Stevenson will bring out a new romance for young people and also a new novel in the course of the coming winter.

**A DEATH.**—The well-known piano teacher, of Philadelphia, died August 20, at Bedford Springs, Pa. Mr. Schneider was born at Mainz, Germany, and had many friends in this country. The funeral took place from his residence, 632 North Thirteenth-st., Philadelphia, August 23. Mr. Schneider was in his fifty-ninth year.

**MRS. THOMS.**—Clara E. Thoms, a New York pianist, gave a concert at the Manomet House, South Plymouth, last Saturday a week ago, for the benefit of the Congregational Church, which was attended by half the population

and the summer residents. Her performances were artistic and musicianly, and she played with an abandon that raised the auditors to enthusiasm. The artist was assisted by Miss Helene Sumbatoff and Mrs. Abner Bartlett, Jr.

**A GOOD STORY.**—Cardinal Newman was an accomplished performer on the viola, says a writer in the London "Daily Telegraph," but of late years he had lost the power of using his fingers for writing or playing to any extent, and some time ago he gave his instrument to Father Richard Bellasis as an especial mark of his esteem. Apropos of this accomplishment a good story is told of the late Bishop Ullathorne, of Birmingham, who had absolutely no ear for music, and was continually enforcing on his clergy the use of plain chants. During one of his visitations he came to a certain church where the choir gave a capital rendering of the "Twelfth Mass." After the service the organist was presented to him, and he ventured to hope that the bishop had enjoyed the music. "Not at all," was the startling reply. "Very poor stuff!" "But," urged the poor organist, "Dr. Newman was here last Sunday, and he was delighted." "Oh, I daresay," said the bishop; "he fiddles."

**LEOPOLD WINKLER.**—Leopold Winkler, the pianist, has had a pleasant outing this summer. He has visited Long Beach and Atlantic City. He will again, in addition to his private pupils, have his regular class at the National Conservatory of Music. Mr. Winkler has also been busy composing a concert valse, a chorus for male voices being completed during the heated term. Mr. Winkler will be heard in concert during the coming season.

**BOWMAN THE ONLY.**—Mr. E. M. Bowman has been having quite an ovation in St. Louis during his recent visit there. He has played and lectured while West and returned with his family to the city last week. He is in harness already for the winter season.

**ALFRED REISENAUER TO BE HEARD.**—The gifted pupil of Liszt, the pianist Alfred Reisenauer, who has made a successful tour through European Russia and parts of Asiatic Russia, Georgia and other far off lands under the guidance of the impresario Langewitz, will play at a series of concerts in Berlin in November.

**SETTLED IN ATLANTA.**—Mr. William C. Rehm, the pianist, has returned to Atlanta, where he has quite a flourishing class.

**STEPHENS.**—Mr. W. Ward Stephens, a pianist and pupil of Felix Dreyshock and William Mason, will return to New York in October to settle here professionally.

**OTTO HEGNER IN BERLIN.**—The first appearance of Otto Hegner in Berlin is announced for October 17, when he is to play a Beethoven concerto, but which it is to be is not stated. The Philharmonic orchestra co-operates with him on this occasion.

**FREDERICK GERNSHEIM'S NEW DUTIES.**—Frederick Gernsheim, who will begin on October 1 to direct Stern's Singing Society, of Berlin, has accepted a position as teacher of composition and of the higher branches of piano playing in Stern's Conservatory, Berlin.

—Mr. Oscar Hammerstein, proprietor and manager of the Harlem Opera House, has issued the following card:

I beg to draw attention to the following fact: On October 4 the Harlem Opera House will cease to be a "combination" theatre. It will hereafter become the home of grand opera in English.

The first two weeks of the preliminary season are taken by the McCaull Opera Company. After that, Mr. Louis Aldrich appears for one week in his comedy, "The Editor." Another week is taken by Mr. McKee Rankin in "The Canuck." The last week consists of the summer success of Palmer's Theatre, Stahl's latest comic opera, "The Sea King," interpreted by Gilmore's company. The house then closes till Saturday, October 11, for preparations, changes and rehearsals for the regular opera season.

During this week my new Columbus Theatre, on East 125th-st., will be opened.

I have selected for my opera company artists of the greatest ability; some have sung in Paris, London, Berlin, St. Petersburg; others are well known in this country. None are allowed to appear as stars. The chorus is forty strong; the orchestra will number twenty-eight. Mr. Gustav Hinrichs, who is acknowledged to be the most accomplished and capable musical director in this country, will be in charge. The scenery and costumes will be entirely new.

I have concluded to establish grand opera in English in New York city, and propose to carry out my intentions.

Respectfully,

OSCAR HAMMERSTEIN.

—The New York Music Hall, on Fifty-seventh-st. and Seventh-ave., will be ready for occupancy by the first of the year 1891. The walls are of speckled brown Pompeian brickwork and terra cotta, and rise to the height of 113 feet.

In the building are three halls made to accommodate 3,000, 1,200 and 500 persons, each with separate lobbies, ticket offices and entrances. The equipment of the building cost \$250,000, the one item of electric lighting alone costing \$35,000. A million dollars will not cover the total expenditures. The excavation of the basement used up \$50,000 and the heating and ventilating \$60,000.

The main entrance of the building, under a round arch into a vestibule of marble, is an exceedingly handsome one, and all the work, from the foundation to the cornice, of copper and the roof of Spanish tiles, is of an usually elaborate character, and entirely suitable for the purposes for which the building is intended.



## Traveling Notes.

PARIS, LEIPSI, AND DRESDEN AND RUBINSTEIN.

DRESDEN, August 22, 1890.

PARIS is always gay, but Paris is not always musical. Last year when the exposition kept Parisians in their own city and drew to the French capital millions of visiting strangers, musical life, which of course is at low tide in summer, was anything but stagnant; but this year, when only the ever traveling American, the Wandering Jew among the nations of the earth, haunts the fascinating boulevards, music has ceased to exert her charms. In nearly a whole week's stay I was only twice enabled to "assist" (as the French say) in performances worthy of the name.

The one was an open air afternoon concert given at the Tuileries Gardens by the band of the "Garde Républicaine." This famous military orchestra has the greatest reputation of any of the European bands, and I must confess that, although I was somewhat prejudiced against anything connected with and pertaining to French military organizations, I was forced to admire. We are wont to look self satisfied and pleasantly conceited when the all powerful names of Gilmore and his cohorts of mostly Teutonic tooters are mentioned, but compared with those of the "Garde Républicaine" his performances can only be termed as second class.

The program consisted of only four numbers, the first three of which were taken from the modern French repertory. The French are nothing if not patriotic, and this noble quality has much to do with the recognition, thanks and remuneration contemporaneous native art finds in France. Would that it were so everywhere, and especially in America, where the growing young school of composers more than anywhere else needs the fostering care of public and good performances and the stimulus of success and recognition.

The "Garde Républicaine" played the "Trojans" overture, by Berlioz; a charming and well constructed, lengthy fantasia on airs from Gounod's "Faust," and "Les Erinnyes," by Massenet, all three of which selections are of considerable technical difficulty, and which were performed with rare smoothness and precision and more correctness of rhythm and dynamic changes than I ever before heard from a military band, and the solo episodes were given with that taste of delivery and beauty of phrasing for which French instrumentalists as well as vocalists are so justly renowned and in which department of reproductive musical art they surpass all other nations, the Italians not excluded.

As the Opéra Comique was closed, and as the finished performance of "Les Petits Oiseaux," with the younger Coquelin in the principal rôle, which I saw at the Comédie Française (the model dramatic theatre in the world), does not fall within the scope of a strictly musical paper, nothing remains but the mention of the Grand Opéra. Of three performances which took place during my stay at the gay Gallic capital, I disdained to hear the Italian chestnuts of "Lucia" and "Favorita," which were, moreover, given with the "second" casts, the principal singers being out on vacation, and dropped into Verdi's *chef d'œuvre*, "Aida," for such it is and will undoubtedly remain, despite the tremendous efforts the Nestor of operatic composers has made in "Otello" to surpass himself.

As everybody knows, the Paris Grand Opéra House is the finest structure of its kind in existence to-day, and the architectural as well as the decorative beauty of the vestibule, staircase and foyer are so immense and overwhelming that by comparison those of our Metropolitan Opera House bring to mind the redoubtable Colonel Mapleson's unvarnished epithet of the "big brewery."

However, the beauty is all on the outside, and the performance could not successfully vie with those given of the same work during the last three or four seasons at New York. The orchestra is indeed more numerous and far better in the wood wind and brasses than that of the Metropolitan Opera House, the chorus is stronger and much better drilled and the *mise-en-scène* just as gorgeous but far more artistic, but the French singers I heard on this occasion were all inferior to the Metropolitan Opera House cast, with the exception of Melchissédéc, who was an excellent "Amonasro," both vocally and histrionically. Fiérens in the title rôle and Duc as "Radames," as well as Dur. Ulbach's "Amneris," would not be able to move a New York audience, although they evidently pleased the more enthusiastic French (mostly from the provinces) public, and they were applauded at every opportune and sometimes at dramatically very inappropriate moments.

The conservatory examinations were in progress while I was at Paris, but they offered so little of genuine interest that I do not want to weary the reader with a recital of what was for the most part not worth hearing.

From Paris to Leipzig is a journey almost as big as that from New York to Chicago, but I did not take it in one jump. I laid over a few days in Aachen (Aix la Chapelle) to hear two movements of a suite of mine performed at the

weekly Symphony concert, and I may without immodesty or lack of truth be allowed to state that they pleased the public and the press, the latter expressing a unanimously favorable opinion.

At Leipzig everything musical was deadlier than the proverbial door nail. The conservatory was closed for vacation, and at the Opera House no performances took place during my sojourn of three days. Incidentally I heard of the progress of several young Americans who are studying there, notably of Schirner, of Columbus, Ohio, who is finishing his pianistic education under that excellent teacher Martin Krauss, and of that talented young New Yorker, Walter Kaufmann, who is making rapid and most satisfactory progress under Klengel on his chosen instrument, the violoncello.

The most amiable, hospitable and entertaining of colleagues one can possibly meet is Dr. Paul Simon, the editor and proprietor of the old "Neue Zeitschrift für Musik," a paper founded over fifty years ago and edited for a number of years by no less renowned a writer than Robert Schumann. Dr. Simon is a worthy successor, for he is a man of the broadest education, culture and refinement, and with the aid of his trusted old right hand man, Dr. Schucht, he manages to bring out as readable, intelligently edited and generally interesting a musical weekly as exists in Germany. In the near future Dr. Simon promises to publish a series of highly valuable letters and papers by Wagner, Liszt, Peter Cornelius and others which have hitherto remained unpublished. The most important among these will be Wagner's original version of his well-known pamphlet "On Conducting." It was discovered quite accidentally by Dr. Simon in a box of waste papers which, as usual in newspaper offices, was to be sold by the pound. His quick eye caught a glimpse of the well-known clean, clear and small handwriting, and thus this valuable manuscript was saved from being thrown into the paper mill. On close inspection it was found that the manuscript contained numerous and quite important passages which, for personal or other reasons, were omitted in the version of the pamphlet as it now stands in Wagner's "Collected Writings."

I am, of course, not at liberty to disclose the contents of these omissions, but I can assure the readers of THE MUSICAL COURIER that they will prove most interesting reading and that they shall have them in the vernacular just as soon as they will have been published by our esteemed Leipzig contemporary.

Rubinstein, the giant of the keyboard, arrived at Leipzig from Badenweiler, in the Black Forest, on a visit to his publisher, Barthold Senff, on the very day I left. I just managed to get a good look at him and a firm shake of his "paw." He looked in excellent health and spirits, and far more youthful than his actual age. "Will you come to America?" I hallooed at him in German from the departing carriage. "Quoth the Raven, nevermore!" came back from him with quick witted readiness, and in the language of the most mystic, but also the most poetic and original of American poets, but with a horrible pronunciation of the *th*.

Rubinstein has not remained idle in the wilds of the Black Forest and we shall soon have his newly composed overture, while a series of new piano pieces which date from his stay at Badenweiler are just off the press, and I managed to get one of the very first copies. Anything more beautiful he has never written than this "Second Acrostic," op. 114. It is perfectly charming this aristocratic piano music! In melodic invention it rivals the first collection, "Kamenoi Ostrow," op. 10, and consequently is of almost youthful freshness, while it is infinitely more spirituelle and artistic. These are genuine pearls for pianists of an imaginative temperament. The first two numbers are dream pictures—the one melancholy, the other graceful; the third is a magnificent mazurka; No. 4 is quite Russian, exceedingly original and partially written in five-eight time; No. 5 is a most brilliant "agitato," which rounds off and reproduces part of the total effect of the predecessors. Who will be the first one to reproduce these gems in public in New York?

In Dresden I was more fortunate than in Paris or Leipzig, for I heard two operatic performances the like of which in point of ensemble and general excellency cannot be surpassed anywhere in the world, and equaled at times only in New York. The Dresden operatic orchestra is without doubt or question the very best theatre orchestra in the world. The chorus is on a par, and Hofrath Schucht is the most quiet and unobtrusive and yet energetic and careful conductor who exists outside of Theodore Thomas. As for grace, ease and yet effectiveness the latter will always remain my ideal in symphonic conducting, but in operatic conducting Schucht is vastly his superior. He governs the stage with absolute supremacy, even in the moments of the most intricate ensembles, and the orchestra is so well drilled that seemingly the conductor is not obliged to take the slightest notice of them and yet they execute the rhythmic and dynamic changes and nuances with wonderful precision and ensemble. I saw Goldmark's "Merlin" and the Paris version of "Tannhäuser," and in both rather difficult operas the same conditions prevailed.

Of the singers the ever youthful Therese Maltzen with her

classic beauty and form and her noble vocal organ pleased me as much as "Viviane" as she did as "Elisabeth," and both impersonations equaled her appearances in Bayreuth, of which I had occasion to speak with so much enthusiasm in former years. The latter remark must also apply to Scheidemantel, who, if rather a stiff and anything but good looking actor, has a sonorous, noble baritone voice, which he uses with consummate artistic skill and taste. His "King Artus" and "Wolfram" were equally pleasing and satisfying.

The only thing I really wondered at was the engagement of Stritt as principal tenor, for, if he had very little left when he appeared in New York three or four seasons ago, he is now a perfect vocal wreck and his fine pose and spirited acting are his only redeeming features. However, one does not go to the opera to see, but principally to hear, and Stritt therefore is unworthy of the general ensemble of the Dresden Court Opera House personnel.

Talking of Stritt reminds me that I met his predecessor, Gudehus, one of the favorites of Dresden and Bayreuth, and who will next season divide his time and efforts between New York and Berlin. He leaves for our shores from Bremen on November 5, and will stay to the end of the Metropolitan Opera House season, when he will go to Berlin for the final portion of the season of opera at the Royal Court Opera House in the capital of Germany. Gudehus looks fine, healthy and vigorous, and he assures me that he was never in better voice. If seasickness and the change of climate do not play havoc with his vocal organ we shall at last have a "Tristan," a "Siegfried" and a "Walter" with both voice and intelligence; for Gudehus is indeed also an intelligent tenor, a rare exception among this genre, as the Lord, in his infinite justness in the division of gifts, when he endows a fellow with a tenor voice usually takes it out in brains.

The Dresden conservatory was not yet closed for vacation and I hastened to call on the new director, Prof. Eugen Krantz, as the retirement of Pudor from that post and his enigmatic pamphlet had given rise to considerable discussion in German papers. Professor Krantz received me most cordially and after the usual greetings and inquiries he said in substance that the conservatory would be conducted by him on the lines and principles that were laid down thirty-four years ago when the Royal Conservatory was founded, viz., love and understanding for the classics combined with the culture of modern progress. The principal teachers will remain as heretofore: Felix Draeseke, for composition; Rappoldi, violin and orchestral classes; Grützmacher, cello; Döring, Krantz and Mrs. Rappoldi, piano; Miss Orngeni and Mrs. Otto-Alvsleben, for vocal culture. This is certainly a fine staff of teachers.

Jean Louis Nicodé, the eminent composer, was quite ill all last winter. I called on him and his charming wife at a private establishment where he is just finishing the very severe Schroth cure which he has been undergoing for the last three months, and which seems to have worked exceedingly well in his case, as he is now on the point of leaving the institution in a perfectly healthy condition, and with fresh and renewed vigor.

On the street to-day I chanced to meet our American composer, Dudley Buck. He looked well, but was exceedingly worried, as his son is lying ill with throat disease.

Now for Berlin! Good bye! OTTO FLOERSHEIM.

## A Nice Scandal.

LONDON, September 4, 1890.

HENRY MAPLESON has published a letter in the Paris "Figaro" which will start his wife, Marie Roze, on the warpath when she hears of it, and make a public scandal of the pending divorce case which, it was intended, should be arranged privately. Some weeks ago Marie Roze caught her husband under circumstances which left no possible doubt regarding his infidelity. So she left him. She refused all attempts at reconciliation, but an amicable separation was agreed upon, Mapleson going to the Continent for the summer, his wife taking a house in a suburb of London.

Last week the London correspondent of the Paris "Figaro" mentioned the fact of the separation, preaching a homily thereon regarding the usual unhappy results of theatrical marriages. This brought out a letter from Henry Mapleson, who is at Vichy. Though ostensibly praising Marie Roze as an amiable woman and a fine singer, he writes that she was never really married to him, that though a form of ceremony had been gone through it has been declared illegal, and Marie Roze is as free to marry again to-morrow if she chooses to do so as he is. In his letter Mapleson pointedly refers to the fact that he has bought Marie Roze many valuable presents, and procured her profitable engagements. Marie Roze cannot dissolve their marriage, he says, because there never was any marriage. As Mapleson has always introduced Marie Roze as his wife, both here and in America, and she has children by him, this letter is likely to cause much surprise.

The "World" reporter went to Marie Roze's home to-day in order to get her version of the story. Unfortunately the lady herself had just gone to Scotland for a month. Her sister was seen, however. She was much surprised

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and shocked when shown Mapleson's letter. She said she could not talk about the matter without her sister's authority. The reporter observed that Mapleson would hardly make such a bold statement if he believed that Marie Roze could prove a marriage. The sister replied that she believed Marie would have no trouble about that phase of the case. The sister admitted the separation between Mapleson and Roze, which, she said, was due to a lapse on Henry's part which Marie could not overlook. Though she had shown a spirit of mercy on previous occasions, she left his house of her own initiative, probably never to return to it. She had put the case in the hands of her legal advisers and meant to appeal to a British jury for the relief the law allows in such cases.—"World."

## HOME NEWS.

—Myron Whitney is hunting and fishing in Maine.

—Lillian Chandler, the violinist, is still in the White Mountains.

—Mr. Julius Eichberg, of Boston, has returned from a European trip.

—Albert Morris Bagby was in Boston last week and is now at Williamston, Mass., for a few weeks' sojourn.

—J. H. Conant, of Boston, has been called to teach piano, theory, &c., at the College of Music, Meadville, Pa.

—Arthur Nikisch, conductor of the Boston Symphony Concerts, is due here on September 28 on the Lahn from Bremen.

—Fred. R. Comee, assistant manager of the Boston Symphony Concerts, has returned from his annual vacation and is hard at work.

—The Mozart Conservatory of Music, Wichita, Kan., reopens its school year to-day under the direction of Mr. John W. Metcalf.

—Adamowski, the violinist, has returned from Europe, and will be at one of the first violin stands of the Boston Symphony Orchestra the coming season.

—Ad. M. Foerster, the well-known Pittsburgh composer, has been winning much praise for his *March Fantasia*, op. 8, for military band and also his reverie "Ein Al-bumblatt."

—Marion Manola will be the prima donna of Duff's opera troupe that is to play at the Auditorium, Chicago, but will not appear in "The Red Hussar," in which Marie Tempest made such a hit.

—The dates of Nahan Franko's Popular Novelty Concerts at Chickering Hall are October 21, November 4, December 23, January 16, February 17 and March 18. There will be an orchestra of fifty.

—The Bostonians' Operatic School, conducted at Music Hall, Boston, by Karl Macdonald and Barnabee of the opera company known as the Bostonians, opens on September 29. The resident director is Tom Karl, and operatic and concert work is taught exclusively.

—The Pauline L'Allemand Grand English Opera Company will open its season October 25. Camilla Muori, of Chicago, will alternate leading rôles this season with Mrs. L'Allemand. Fanny Meyers, contralto, another promising Chicagoan, will appear in this organization. Misses Muori and Meyers have been coached for their rôles by R. Curtis Ward.

—The Beethoven Club, of Boston, has sent us its circular for the season of 1890-1. The personnel of the club, which was organized in 1872, is as follows: Charles N. Allen, violin; Albert Van Raalte, violin; Edwin A. Sabin, viola; Miss Georgia Pray, cello; G. B. Van Santvoord, flute; Augustus Ellis, contra basso. The club is to be assisted by Mrs. E. Humphrey Allen, soprano.

—The Chicago Oratorio Society will give three concerts in the coming season at the Auditorium, a miscellaneous concert, "The Creation," Mendelssohn's "Athalia" and Greger's "Spring and Love." Among the special soloists are: Ovid Musin, violinist; Annie Louise Tanner, soprano; Inez Parmater, mezzo-soprano, and Karl Starr, baritone (his first appearance in America). Rosenbecker's orchestra will accompany all concerts.

—The second regular season at the Chicago Auditorium will be inaugurated on Monday, September 15, with J. C. Duff's Opera Company in "Iolanthe." Mr. Duff's organization for the coming season will include Marion Manola, Laura Joyce Bell, Louise Beaudet, Charles O. Bassett, Digby Bell, William Hamilton, Joseph Fay, Wallace McCreery and William McLaughlin. "Iolanthe" may be followed by other leading works in the Gilbert and Sullivan list.

—J. H. Hahn, president of the National Society for the Promotion of Musical Art (M. T. N. A.), has appointed Gustavus Johnson, of Minneapolis, Minn., member of the executive committee, vice Walter F. Petzet, resigned on account of removal from the State. The nomination was made on the recommendation of Mr. Petzet and in-

dorsed by Carl V. Lachmund, of Minneapolis, and Samuel A. Baldwin, of St. Paul; the remaining members of this committee.

—Agnes Huntington is on the City of New York due here this week from Liverpool, accompanied by Mrs. and Miss Huntington. She will begin her season here on October 6 in "Paul Jones," at the Broadway Theatre.

—The reorganized New York Chorus Society, under its former chorus master, C. Mortimer Wiske, announces three concerts next season in the Lenox Lyceum with the Thomas orchestra and a chorus of 500 voices. The first one will take place on Thursday, December 4, at which Sullivan's "Golden Legend" will be sung for the first time in New York. At the second concert, Thursday, February 5, Massenet's "Eve" and Hamish McCunn's "Lay of the Last Minstrel" will be heard for the first time in America, and at the third concert, Wednesday, April 22, Max Vogrich's new oratorio, "The Captivity," will be produced for the first time anywhere.

—Edward Zililsohn, an immigrant from Russia, who has an interesting pedigree, was the cynosure of all eyes at the Barge Office on last Wednesday morning. His politeness and affability seemed to be inconsistent with his surroundings, but they were not assumed.

For more than thirty years Zililsohn says he has been one of the leading operatic singers in the Russian Imperial Theatre at St. Petersburg, and his deep, rich tenor voice has often won the applause and commendation of Russian dictators. Besides his vocal abilities, Zililsohn says he is a teacher of music and has with him testimonials and diplomas from some of the leading institutions in Russia. He also displayed a certificate signed by one of the Czar's ministers, which said that for long and faithful service the immigrant had been retired with an annual income while he lives of 1,200 rubles, which amounts to about \$700.

Zililsohn says that his daughter is to-day one of the leading opera singers in the Imperial Theatre, in Russia, and wears numerous testimonials of the present Czar's esteem for her. Although he came in the steerage, Zililsohn had with him over \$800. He says he just came here on a little excursion to see the country and listen to some of our noted singers.

—The Sunday "World" contained the following table of novelties performed by Seidl at Brighton Beach: To-night the Seidl concerts will close at Brighton Beach. They have been given for a period of ten weeks, two concerts a day—the most brilliant season that we have had during summer. The audiences have been much larger than in the year 1889, but the difficulties of getting to the beach from the metropolis have prevented the concerts from being patronized to any great extent by New Yorkers. The number of pieces played from June 28 to September 7 was 424, including sixty-three overtures, forty-one suites and ballet music, ten symphonies, fourteen symphonic poems, thirty-one compositions by Wagner, seventy-four rhapsodies and other miscellaneous compositions of larger proportions, thirteen selections of operas, eighteen marches, sixty-one dances and ninety-nine miscellaneous pieces of smaller proportions, among them many pieces for strings only.

Among the novelties produced, many of them for the first time in America, were the following, which may here be noted, since most of them will be heard at the Madison Square Garden:

1. Symphonic poem, "Don Juan," by Richard Strauss, which had been played only twice in Germany, namely, at Weimar and Berlin.
2. Symphonic poem, "Francesca da Rimini," by Bazzini, for the first time in America.
3. Suite, "Festival in Heidelberg," by Pirani, for the first time in America.
4. The love song from "Tristan and Isolde," in a new arrangement played in these concerts for the first time.
5. "Les Nations," by Moszkowski.
6. Ballet music from the "Vasal of Lzigitte," by Smareglia, for the first time in America.
7. Overture and march from "Prince Syor," by Borodin, for the first time in America.
8. First "Carmen" suite, by Bizet, for the first time in America.
9. Second "Carmen" suite, by Bizet, for the first time in America.
10. Ballet music from "Francesca da Rimini," by Thomas.
11. "Scenes Fantaisistes," by Broustet.
12. "Love's Idyll," by Krug.
13. Overture, "Gefesselter Prometheus," by Goldmark; for the first time in America.
14. Overture to "The Barber of Bagdad," by Cornelius.
15. Overture on "Russian Motifs," by Rimski Korsakoff, for the first time in America.
16. Compositions by American composers, as Dudley Buck, Bristow, Hahr, Kurth, Pratt, Claassen, Schmilz and others.
17. Thunder storm scene, and 18, ball scene, by Kelmabager.
19. Cossack dance, from "Mazeppa," by Tschakowsky.
20. Persian slave dance, from "King of Lahore," by Massenet.
21. Hebrew dance, by Broutin.
22. Symphonic poem, "Orpheus," by Liszt.
23. Symphonic poem, "Hungaria," by Liszt.
24. Symphonic Orientale, by Godard.
25. The first three movements of the ninth symphony by Beethoven.
26. Ballade, by De Greef.
27. Overture to "Waverley," by Berlioz.
28. Overture to "Benvenuto Cellini," by Berlioz.
29. Little serenade, by Gruenfeld.
30. Overture, "Charlotte Corday," by Benoit.

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## Patti's Theatre.

PATTI'S bijou theatre and opera house, at Craig-y-Nos, Breconshire, her Welsh home, was formally opened on August 23. The theatre is situated at the north end of the castle and adjoins the billiard room and clock tower. The front faces south and is in the court yard. It has an ornamental façade in the Italian style, which distinctly marks the purpose of the building. On the pediment stand out in bold relief in gold letters the words "Patti Theatre." As the theatre is essentially a private one, and is for the convenience of the visitors at the castle, though charitable performances to which the public will be admitted may be given from time to time, the principal entrance will be from the house by means of a wide corridor from the French billiard room; there is also another entrance from the front.

The dimensions of the auditorium are 42 feet by 27 feet, and there is a curved end at the back, in which is a small gallery or tribune. The height is 22 feet, with a cove ceiling, supported by twelve Corinthian columns, with decorated surfaces round the sides, dividing the walls into panels. The floor has a unique peculiarity; while it slants toward the stage, there is an arrangement underneath by which it can be raised at the stage end to a level with the stage, and so a charming ballroom can be provided, which is rendered all the more attractive because of the facilities offered by the stage scenery to give the appearance of a drawing room at one end. As a ballroom the length obtained by this contrivance is 62 feet. Special attention has been paid to the lighting. In the daytime this will be obtained by lantern lights in the ceiling filled with ground glass. At night a central electrolier of sixteen lights and brackets of three lights each round the sides will be employed.

The building is seated for 180 persons, though it is possible to find room for 200. The chairs in the first few rows have arms, and are covered with blue silk plush. The decorations are not yet completed, but it is intended that they shall be finished in quiet tints of blue and ivory white, with a plentiful use of gilding. The orchestra is divided from the auditorium by a low balustrade, and is sunk 6 feet below the stage level; it has room for a band of sixteen. The proscenium is very striking; it is 20 feet wide and 19 feet high. Surrounding it is a handsome border, with a pediment and descriptive and decorative ornaments at the top. The frieze of the proscenium is paneled, and this paneling is continued round the auditorium, bearing the names of great composers. Rossini, Patti's favorite composer, occupies the central position on the proscenium, and is faced by Shakespeare above the gallery. The tableau curtains are very handsome; they are richly festooned and are of electric blue silk plush. The act drop is a portrait of Patti in the character of "Semiramide" driving a chariot and a pair of horses. It has been painted by White, of London.

The stage is 24 feet deep and 40 feet wide, with ample height to allow the whole of the scenes to be raised into the flies without rolling. Every modern appliance necessary for opera and pantomime has been provided. There are electric footlights, rows of batten lights in the wings, and ground lights with colored lamps for giving colored effects. The number of lights in the entire theatre is 281, and all these are under the control of the prompter by means of a handsome switchboard, which has each department labeled. A cellar under the stage accommodates the machinery for working the scenes and traps; while alongside the auditorium on the opposite side of the corridor is a large scene dock, 32 feet long and of full height, to accommodate scenes when not in use. Behind the stage are five dressing rooms on the first and second floor, with a loft over for properties. The architects are Messrs. Bucknall & Jennings, of Swansea and London. The builder was Mr. H. Smith, of Kidderminster. The scenery was painted by Mr. W. Hann, of London. The electric lighting is supplied by the Wenham Light Company, and the decorations by Messrs. Jackson & Sons, of London.

The piece performed was Mr. W. F. Hulley's comic opera, "The Coastguard." The audience included, besides Patti and Nicolini, a large number of distinguished guests at the castle, including Mr. Ardit. Mr. Hulley conducted the orchestra, which consisted of fourteen instruments. Patti expressed herself at the close delighted with the action of the piece. An illuminated and framed address was presented to Mrs. Patti before the company separated. The theatre will not be opened formally till next year, when Patti will sing part of a favorite opera and Mr. Henry Irving will play or recite a favorite part.

—The experiment of transmitting opera music from the Opera House to the Urania Theatre in Berlin by telephone was made Tuesday night of last week and proved a complete success.

—Waldemar Aus der Ohe, a young artist, and brother of the well-known pianist, Miss Adele, has received the first prize at the Royal Academy of Arts, Berlin, for his painting, "Pieta."

## WAGNER'S LIFE AND WORKS.

## Parsifal.

GUSTAV KOBBE.\*

"Parsifal" is a familiar name to those who have heard "Lohengrin." *Lohengrin*, it will be remembered, tells *Elsa* that he is *Parsifal's* son and one of the knights of the Holy Grail. The name is written Percival in "Lohengrin," as well as in Tennyson's "Idyls of the King." Now, however, Wagner returns to the quaint and more "Teutonic" form of spelling. As "Parsifal" deals with an earlier period in the history of the Grail knighthood than "Lohengrin," the later music drama is in a measure a prelude to the earlier, and there is a resemblance between the Grail music in "Parsifal" and the "Lohengrin" music—a resemblance not in melody, nor even in outline, but merely in the purity and spirituality that breathes through both. Then, too, both *Lohengrin* and *Parsifal* are for a wonder at once both virtuous and interesting. Wagner is rarely virtuous without becoming monotonous. In "Tannhäuser," for instance, the lays and relays of the minstrels at the prize singing to virtuous love are rather dull, and the action lags until *Tannhäuser* suddenly intones his rhapsody over the unholy charms of Venus. And indeed it is not *Parsifal's* virtue so much as the temptations to which it is subjected that make him an interesting hero, the temptations, as usual, having inspired Wagner more than the virtue.

Wagner found the principal characters in this music drama in three legends: "Percival le Galois; or, Contes de Grail," by Chretien de Troyes (1190); "Parsifal," by Wolfram von Eschenbach, and a manuscript of the fourteenth century called by scholars the "Mabinogion." He has not held himself strictly to any one of these, but has combined them all.

The plot of "Parsifal" is briefly as follows: *Amfortas*, King of the Knights of the Holy Grail, who dwell in the castle of Montsalvat among the mountains of Gothic Spain, is enticed by *Kundry*, a lovely woman under the sway of *Klingsor*, an evil magician on the southern slope of the same mountains, supposed to be facing Arabian Spain, into *Klingsor's* magic garden. While in her arms *Amfortas* drops the holy spear, which is at once seized by *Klingsor*, who wounds the King therewith and carries it off. *Amfortas* cannot recover from the wound until it has been touched by the spear, which can be wrested from *Klingsor* only by the "guileless fool" (*der reine Thor*), one who has been all his life ignorant of sin, who through deep sympathy with the anguish of *Amfortas* becomes conscious of the King's sin and can resist temptation though it come to him ever so enticingly. Such an one is *Parsifal*. By resisting *Kundry's* charms he regains the spear, destroys *Klingsor* and thus frees *Kundry* from his evil sway, heals the wound of *Amfortas* and is proclaimed King of the Knighthood. The plot is allegorical. *Parsifal* is the personification of Christianity, *Klingsor* of Paganism, and the triumph of *Parsifal* over *Klingsor* is the triumph of Christianity over Paganism.

The Holy Grail, according to a manuscript of the twelfth century, Robert de Boron's "Petit St. Grail," is the vessel into which the Saviour poured the wine at the Last Supper, and in which Joseph of Arimathea caught the blood which flowed from the spear wound in our Saviour's side. Chretien de Troyes follows De Boron, but in Wolfram's version the Grail becomes a stone placed in the keeping of the Grail Knights at Montsalvat by messengers from Heaven. Wagner follows De Boron and Chretien de Troyes, but adopts the uncovering of the holy vessel every Good Friday to strengthen and inspire the knights in the performance of their duties.

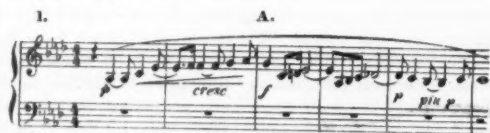
Wagner also follows the French legends in assuming the holy spear to be no other than the weapon thrust by Longinus into the side of the Saviour. *Amfortas* (meaning powerless), the wounded King, figures in all the legends; he suffering in all for the same crime against the laws of the knighthood, and to be saved only by the champion Peredur, Perceval, Parzival or Parsifal, as he is known in the various legends. Wagner adopts Görrer's derivation of the name from the Arabian Parseh-Fal, "the guileless fool." In the Mabinogi manuscript and in the legend of

Chretien *Parsifal's* simple question as to what the spear and the Grail are, and in Wolfram's legend a simple question concerning the King's wound, will restore *Amfortas*. Reared in the wild woods by his mother, *Parsifal* is lured from this retreat by a troop of knights in brilliant armor and mounted on richly caparisoned horses. He comes to the Castle of the Grail, but does not ask and goes forth again into the world. Afterward he is cursed for this omission, according to the Mabinogi manuscript, by a wild, black haired maiden, called by Chretien *La Demoiselle* and by Wolfram *Kondrie la Sorcière*, who bids *Parsifal* seek again for the Castle of the Grail. He finds it after many adventures and asks the question. Wagner requires that he must regain the spear and touch the wound of *Amfortas*, which is, of course, more dramatic than the simple act of questioning.

*Kundry* is a sort of female Ahasuerus—a wandering Jewess. In the Mabinogi manuscript she is no other than Herodias, condemned to wander forever because she laughed at the head of John the Baptist. Here Wagner makes another change. According to him she is condemned for laughing in the face of the Saviour as he was bearing the cross. She seeks forgiveness by serving the Grail Knights as messenger on her swift horse, but ever and anon she is driven by the curse hanging over her back to *Klingsor*, who changes her to a beautiful woman and places her in his garden to lure the Knights of the Grail. She can be freed only by one who resists her temptations. Finally she is freed by *Parsifal* and is baptized. In her character of Grail messenger she has much in common with the wild messengers of Walhalla, the Walkyries. Indeed, in the Edda her name appears in the first part of the compound Gundryggja, which denotes the office of the Walkyries.

## THE VORSPIEL.

The *Vorspiel* is based on three of the most deeply religious motives in the entire work. It opens with the MOTIVE OF THE SACRAMENT,



over which, when it is repeated, arpeggios hover, as in the religious paintings of old masters angel forms float above the figure of virgin or saint. Through this motive we gain insight into the office of the Knights of the Grail, who from time to time strengthen themselves for their spiritual duties by partaking of the communion, on which occasions the Grail itself is uncovered. This motive at once inspires the hearer with reverence. The passage having been repeated in another key and with a slight variation, giving it a more tragic character, leads to the GRAIL MOTIVE,



effectively swelling to *forte* and then dying away in ethereal harmonies, like the soft light with which the Grail illumines the hall in which the knights gather for worship.

The trumpets then announce the MOTIVE OF FAITH,



a phrase of elemental strength, with its severe but powerful outlines, and portraying superbly the immutability of a perfect faith. After the Grail Motive has been heard again the Motive of Faith is repeated, but so varied that its severity is softened from a stalwart confession of faith to that sense of exquisite peace which "passeth all understanding."



The rest of the *Vorspiel* has the Motive of the Sacrament as a basis, its character being, however, so changed as to express sorrowful agitation, thus portraying *Amfortas* suffering for his sin. That portion of the Motive of the Sacrament which appears later as the Spear Motive (1 A) assumes through a slight change a deeply sad character, and becomes typical throughout the work of the sorrow wrought by *Amfortas's* crime, and becomes the ELEGIAC MOTIVE.



Thus we have depicted in the *Vorspiel* the religious duties which play so prominent a part in the drama, and also the unhappiness which *Amfortas's* sinful forgetfulness of these duties has brought upon himself and his knights.

## ACT I.

The curtain rises on a tranquil scene. It is dawn. *Gurnemanz*, an old but vigorous knight, and two pages are sleeping beneath the shade of a huge oak. To the back the ground slopes to a low lying forest lake. The way to the Castle of the Grail leads from the left. A solemn reveille is heard in the distance. It is formed by the first two bars of the Motive of the Sacrament. *Gurnemanz* awakens and calls to the esquires:

Hey! Ho! Wood keepers twain!  
Sleep keepers I deem ye!  
At least be moving with morning!

As they kneel in silent prayer the Motive of Faith echoes their devotional thoughts. The use of these motives at the very beginning of the act at once touches the religious sympathies of the hearer, and causes him to feel that he is gazing upon a scene in some region whose ground is holy.

(To be continued.)

## Musical Notes.

—Professor Arbenz has started a conservatory of music at Wheeling, W. Va.

—Mr. Joseph Mosenthal announces that he will resume his professional duties on October 1.

—The Academy of Music Company, with a capital of \$120,000, has been incorporated at Milwaukee, Wis.

—Lillian Grubb, the comic opera singer, died last week.

—Gustav Amberg is home once more and promises scores of good things, musical and dramatic, for the impending season.

—Hollaender, the composer of light opera, arrived in this city from Germany last Friday and proceeded at once to Milwaukee, where he is under contract to lead the orchestra at the German Theatre.

—Mr. Lucien Odend'hal, the Baltimore vocal teacher, and Mr. Wm. Montell, the tenor and pupil of Mr. Odend'hal, are in the city on a visit.

—Sophie Menter, after an absence of several years from Germany, will give a series of piano recitals in that country, October, November and December.

—Teresa Carreño has accepted an offer of the Berlin Philharmonic Society to play at two extra concerts this month, at Scheveningen. She will probably remain in Berlin. In October she will make a tour through Scandinavia, Russia and Germany. Brava, Carreño!

—Clotilde Kleeberg, the pianist, will play in Berlin in October and November.

—The Berlin Philharmonic concerts under the direction of Bülow will take place on the following dates: October 13 and 27, November 10 and 24, December 8, January 12 and 26, February 9 and 23, March 16.

—Otto Floersheim's arrival in Berlin is announced in the "Boersen Courier."

—"Lohengrin" reached its 200th performance at the Court Opera in Vienna on August 18.

—Theodore Kirchner leaves Dresden to take up his permanent residence in Hamburg.

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# THE MUSIC TRADE.

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 551.

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NEW YORK, WEDNESDAY, SEPTEMBER 10, 1890.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

## BLUMENBERG &amp; FLOERSHEIM.

Editors and Proprietors.

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Offices: No. 25 East 14th St., New York.

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JOHN E. HALL, WESTERN REPRESENTATIVE.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 61 BRÜDERSTRASSE, LEIPZIG.

LOOK at next Saturday's music trade papers for a repetition of all the news in this number of THE MUSICAL COURIER—that is, if you are not too busy.

MR. JOHN GOGGAN, of Thomas Goggan & Brother, Galveston, Tex., was in Boston last week with Mrs. Goggan, who has been North during the summer, and will be here during the present week. Mr. Goggan is of the opinion that the trade in Texas will be excellent during the remaining months of 1890.

THE new uprights turned out now by the Boston Piano Company, of Boston (E. Wilson & Co. proprietors), are the best in tone, touch and appearance hitherto manufactured by them, the cases being very attractive, embellished with handsome engraved panels and also engraved cheeks. The company are producing a larger number of pianos than ever and their trade is increasing, much to their satisfaction.

THE new piano and organ firm at Houston, Tex., is not named, as the Houston "Post" had it, Read Brothers & Co., but simply R. H. Read, who formerly was located at Beaumont, in that State. Mr. Read handles the Hallet & Davis, Kranich & Bach, Wegman & Co., Schubert, and the C. A. Smith pianos, and the Chicago Cottage organs. He is not connected with the firm of Collins & Armstrong.

THE retail business at the Boston warerooms of the Mason & Hamlin Organ and Piano Company shows an increase of \$28,000 from January to September 1 this year above the business during the same period of 1889. This gratifying condition is supplemented by a newly developed export trade in Mexico, where the company have, in a quiet way, established a number of excellent agencies for the sale of their organs and pianos.

IN all probability the Leicester Piano Company, of Westboro, Mass., will remove their plant to Virginia, whence they have received offers of factory facilities and capital from parties in one of the towns now "booming." In case the arrangement is perfected the office and headquarters of the company will be at Washington, D. C. Mr. Leicester, who was in Virginia week before last, will probably be there

again this week to make final terms if an agreement can be reached.

NAHAN FRANKO talks as if he had already won that case.

WE think it a very serious matter for any firm to permit their notes to go to protest, unless they are entirely indifferent to their financial and commercial standing in the trade and community. No matter what may be the reason for it, a protest is a serious damage to the standing of the firm who permit it.

THE Boston "Herald" of last Saturday publishes a list of the "Bridgewater solid men," as the paper calls those citizens of Bridgewater, Mass., who pay a tax of \$100 and over. In the list we find the name of Mr. Nahum Stetson, whose tax is \$281. Mr. Stetson is a native of Bridgewater and a property owner. He has had very little time during late years to visit the place.

THE Pacific Music Company, of San Francisco, has been organized by Messrs. E. Lumler, G. Schloh and J. H. Brewitt, all formerly with the Mathias Gray Company, for the purpose of selling sheet music, the Mathias Gray Company having rented to the new company a part of their warerooms for that purpose. They will handle the catalogue of the Mathias Gray Company—by the way, a very extensive and valuable catalogue—which privilege is embraced in arrangement with the company.

IF anyone desires to see a large, well regulated, systematized piano manufacturing establishment with a capacity of 100 pianos a week, with order and discipline prevailing in each and every department, with the latest and most improved methods in vogue, with all the concomitants that comprise a great industrial enterprise, we suggest a visit to the factory of the Everett Piano Company, at Boston, particularly since the completion of the addition, which makes the front on Albany-st. 305 feet. It is a magnificent establishment.

WE acknowledge the receipt of a new tuning fork—a patent adjustable fork—called the "Universal," manufactured by the Lagonda Manufacturing Company, of Springfield, Ohio. The manufacturers not only claim that it can be adjusted to any tone but that the pitch can be altered, and on casual examination this seems to be the case. We shall give the fork a thorough test, as its successful introduction would be of vast importance in many respects.

THE Brooklyn "Times" speaks of the Weber Piano Company, of New York, with Mr. F. G. Smith as president. This is a curious error. There is a Webster Piano Company with F. G. Smith as president, and the name of Weber used in connection with this announcement is calculated to deceive the public. Mr. Smith should see to it that such errors are avoided. He will probably write to that effect to the Brooklyn "Times" and to Mr. Albert Weber.

HAINES BROTHERS have made another excellent move in the evolution of their large business in securing Messrs. Thomas & Barton, of Augusta, Ga., as representatives of their pianos in the particular section of the South controlled by that firm. The first invoice of Haines uprights will be shipped to-day to Augusta to be followed by other regular shipments during the rest of the year. Mr. W. F. Thomas, of the Augusta, firm, was in town and left for Cincinnati on Monday, while Mr. J. H. Williams, the leading traveling man of the house, who was here with Mr. Thomas, is in Boston and will probably take the Savannah steamer thence to-day.

C. H. MARTIN & CO., the new firm at St. Paul, have the agency of the A. B. Chase piano for their territory. This sets at rest certain rumors that were circulating about the trade in reference to the future of the A. B. Chase piano in Minnesota.

JANKO is about to pay a visit to this country—some time during the early winter, we learn—and will bring over four uprights having his keyboard, one being a Rosenkranz (Dresden) upright with the Rosenkranz patent arrangement of a combination Janko keyboard and ordinary keyboard.

WE congratulate Mr. R. C. Munger, the Decker Brothers agent at St. Paul, Minn., for his effective and attractive special "Decker Brothers" advertisement in "Sunshine." Mr. Munger, who is one of the good looking men in the trade, looks like himself driving his team of fiery steeds with the emblem "Decker Brothers Always in the Lead." He is doing a fine trade with these instruments.

DECKER BROTHERS find an unusually large demand for their pianos, particularly among Western and Northwestern agents, who are at present active in preparing exhibits for the coming State fairs, which are constantly developing more importance as trade stimulants. In fact, Decker Brothers have been among the busiest piano manufacturers all through the summer months, and since September 1 their orders and sales are ahead of the same period of last year.

WHAT'S the matter with the special advertisement of the Shaw Piano Company, Erie, Pa., in this number of THE MUSICAL COURIER? We do not hesitate to say that it is, by all odds, one of the most original and attractive special advertisements ever published by a piano manufacturing firm, and as the art of advertising consists, to a great extent, of the original and the attractive, the Shaw Piano Company must be credited with a hit which will be felt in the whole trade.

OUR Chicago letter to-day is full of meat, and among the important items is the fulfillment of the Chickering-Chase Brothers Company arrangement, foreshadowed first in THE MUSICAL COURIER on August 13. The chief incorporators are Mr. Thomas Hume and Mr. M. J. Chase. The full details have now been published by us.

The removal of Will L. Thompson, of East Liverpool, Ohio, is also a matter of importance. The company incorporated has a capital of \$40,000, the incorporators being William L. Thompson, Charles E. Thompson and Jacob E. Way.

One of the most significant items, however, and one published in other papers, is the announcement of the change of the Behning pianos from Lyon, Potter & Co. to Henry Detmer. Mr. Detmer, on his return from Europe several weeks ago, told us that it was his intention to secure the Behning piano, if it could possibly be done, and it seems that some agreement has been reached by means of which the Behning firm has transferred the representation from Lyon, Potter & Co. to Henry Detmer. Mr. Detmer is a young, energetic piano man with an enormous circle of acquaintances in Chicago, especially among the Germans, having been conductor of a half dozen singing societies. His business has developed rapidly and he has acquired a handsome competency, and will push the Behning piano as it has never been pushed in Chicago. The change also releases a large territory which Behning & Son can now develop from their New York office.

Mr. Henry Behning, Jr., has been hard at work adjusting these matters, which presented more than ordinary difficulties.

—The Cambridge "Tribune" is offering a Briggs upright to the lady music and school teacher receiving the largest number of coupon ballots, C. L. Capen, the well-known critic, to select the piano.



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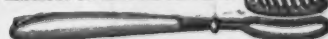
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# HERRBURGER-SCHWANDER.

*Their Paris and New York  
Factories.*

## IMMENSE ESTABLISHMENTS.

OF a truth "it's an ill wind that blows no one good," and the great wind that was raised but a few months ago, intended to sweep imported piano actions from America, has been met by the great house of Herrburger-Schwander in a most seamanlike manner. They simply tacked about and have sailed into port in the very teeth of the storm with flying colors. Instead of being contented to send from their enormous factories the many thousand actions which their annual trade in the United States and Canada had grown to, they have come into our own lines and have started their own factory in New York city, in the very heart of the piano making district, "just over the Harlem."

Their American factory will consist of three large buildings on Lincoln-ave., near the Southern Boulevard, and they will be fitted with every appliance that human ingenuity has so far devised for the turning out of an unexcelled piano action. Some of the machinery has already been placed in position and some other machines are now being made, stock is being laid in, and the whole system will be in full working order before the end of the year, probably in the late fall. Then the piano makers who are using the Herrburger-Schwander action in this country can depend upon a steady supply of goods fully up to the high standard that they have been accustomed to. What this standard is too well known to need elucidation here again. Doubtless some dealers and manufacturers in America have permitted their innate prejudices against foreign pianos to extend to their component parts, including the actions. They believe that the only first-class actions of the world are turned out by but one or two American action factories. But in the face of this it is only necessary to state that for some 50 years the house of Herrburger-Schwander has been established in Europe, and they to-day supply the leading houses on the Continent and in England, as well as some of the leading houses of the United States.

It is interesting to look back at the histories of the



Herrburger-Schwander Factory, New York.

foremost piano manufacturers in this country and to consider how they achieved their present reputations. The very foundations of their successes were laid with the use of imported actions, and the making of their own actions by individual piano makers and the making of actions as a separate tributary industry has commenced almost entirely within the memory of the present generation. They have one and all been compelled to model their product in its main essential points upon patterns of European design, and while in America great progress toward comparative perfection has been made our French competitors and forefathers of the business have been spurred on to renewed activity, to the end that at the time of the present writing there is not an action made on the face of the globe that can surpass the product of the giant factory of Herrburger-Schwander.

Having so firm a footing in the United States the great house was naturally sensitive to the threatened embargo which it was sought to place upon their actions through a clause in the pending tariff bill, and in order to retain their position here—to retain their well earned trade and to do their duty toward their customers who have so long depended upon them for the most delicate portion of a modern piano—Mr. Joseph Herrburger visited his managers here, Messrs. Wm. Tonk & Brother, and perfected arrangements for the New York factories, which within a few months will be in full blast. The utmost credit

and consideration are due to Messrs. Wm. Tonk & Brother for their indefatigable labors in the interests of Herrburger-Schwander in the United States and Canada and for the very conservative and dignified position which they have maintained throughout the entire controversy, which has not yet reached a conclusion.

While they had rested content with their steady trade in Herrburger-Schwander actions until an attempt was made to push them to the wall by establishing a prohibitive duty, they will shortly be in a position to defy their competitors in facilities for manufacture on their own grounds.

Some idea of the magnitude of this stupendous enterprise may be gained from the accompanying cuts, which give partial views of the factories and lumber yards at Paris. The entire plant is lighted by electric lights; an artesian well supplies the water; a 200 horse power Corliss engine furnishes the motive power, while the number of machines, from the great saws that rip up the rough timber to the complicated mechanism that turns out the delicate pieces of the action, would form material for an entirely separate technical article.

From a little pamphlet recently issued by Messrs. Wm. Tonk & Brother we quote some excerpts that are of interest concerning the firm, their factories and inventions:

The firm of Herrburger-Schwander was established in Paris by Jean Schwander nearly 50 years ago. Mr. Schwander commenced the manufacture of piano actions in a humble way, but being a man of great inventive genius and of excellent business tact, the business grew rapidly, until it reached marvelous proportions and extended to every part of the world where the art of piano making is known.

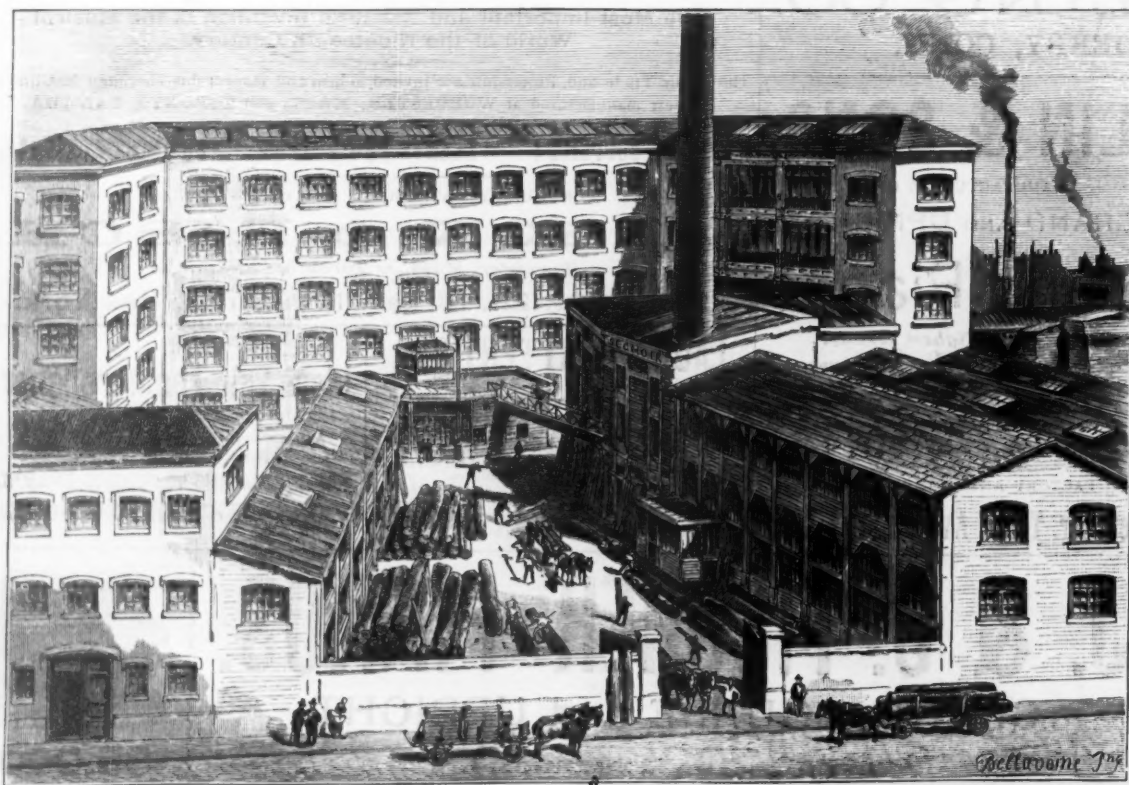
It is safe to say that Mr. Schwander was the inventor of the first successful repeating piano action. This action is designated by the firm as the "F system," was patented in Paris, and is known throughout the world as the "French action." It is the same system which has been adopted by action makers in America and in Europe, and is in use in almost every piano now manufactured.

Almost from the beginning of Mr. Schwander's career Mr. Jos. Herrburger, the present sole proprietor, was his associate in the manufacture of this intricate article.

Mr. Herrburger, like Mr. Schwander, is a mechanic and an inventor of the highest rank, and it is owing in no small degree to his genius, skill, energy and strict business principles and the excellent work he has furnished that the establishment of Herrburger-Schwander is to-day the largest and most perfect of its kind in the world.

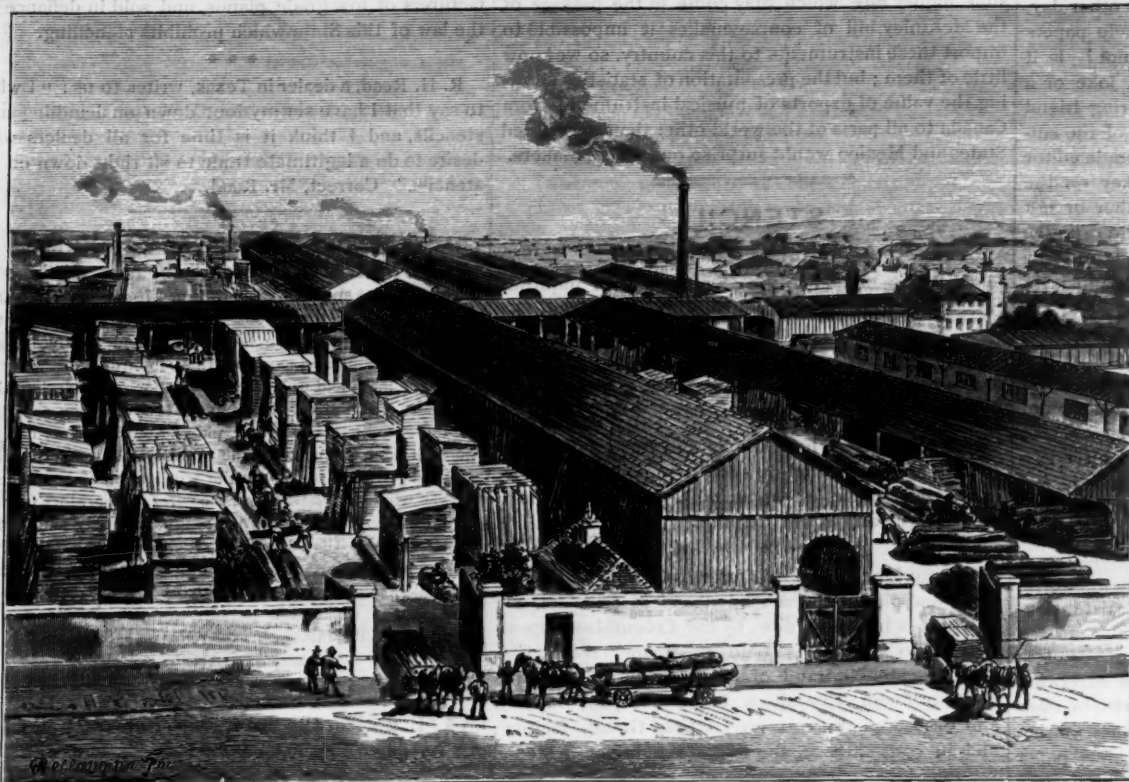
From a small beginning of one action per week the firm has steadily increased its capacity until it to-day supplies every country on the globe where pianos are made—England, Germany, Spain, Italy, Switzerland, Russia, Sweden, Norway, Holland, Belgium, Portugal, France and the United States and Canada, the two latter countries being among the principal recipients.

The firm's factory buildings and lumber yards occupy about 10 acres of ground. In its buildings may be found machinery of the most improved patterns, some doing work which appears marvelous, and its



Herrburger-Schwander's Main Factory Building and Saw Mills, Paris, France.





Herrburger-Schwander's Lumber Yards.

yards are filled with lumber of every description and from all parts of the globe: spruce, pine, basswood, oak, ash, maple, beach, ebony, cormier, rosewood, hornbeam, cedar, mahogany, redwood, &c.

The kinds of woods mostly used in piano actions are:

Hard maple (rock bottom), from America, for actions and abstract rails and for hammer shanks.

Hornbeam, a beautiful white and very dense wood, which grows in France, England and Germany, and sparingly in America. This is used for the parts, such as riders, abstracts, hammer butts, &c.

Cormier. This is an extremely hard and tough wood, and because of these characteristics is used for the flanges and damper blocks. It is found, in small trees and very sparingly, in France, and the firm monopolizes the entire product of that country.

Cedar, from America, is used (in connection with maple) for hammer shanks.

Rosewood, for damper heads for grands, &c.

All woods are thoroughly air dried for a number of years (never less than six years), and then subjected to a thorough seasoning by a kiln drying system of the firm's own invention, which makes them capable of withstanding warping or splitting in the most severe climate.

It is one of the firm's principles to buy the best obtainable of everything, no matter what its cost, or where it is brought from; and hence it does not confine its purchases of materials to France, but will go to any part of the world to find the best.

Besides going outside of its country for timber it imports felts from Germany and America. Leathers from Germany

2. The screw used to fasten the damper head to the wire can be firmly forced against, yes, into the wire without any fear of overhauling the same, because the stud is made of brass and tapped to receive a well cut steel screw.

3. The dampers are simple in construction and are so arranged that they can be much more easily adjusted than the old style, and are extremely durable and elegant in appearance.

Patented metal action rails, patented by Mr. Jos. Herrburger.

These rails are rolled from wrought iron, peculiarly shaped, and the advantages are:

1. The rails so constructed cannot warp or split.  
2. The flange screws cannot be overhauled, and when once tightened will not be influenced by change of temperature.

Improved wooden action rails, improved by Mr. Jos. Herrburger.

These rails are made from American hard maple, quarter cut, and in order to prevent warping and splitting and overhauling of screws are cross veneered.

Tubular hammer rest rails.

These rails are made from metal tubing filled with wood which will neither warp nor split, and are handsome in appearance.

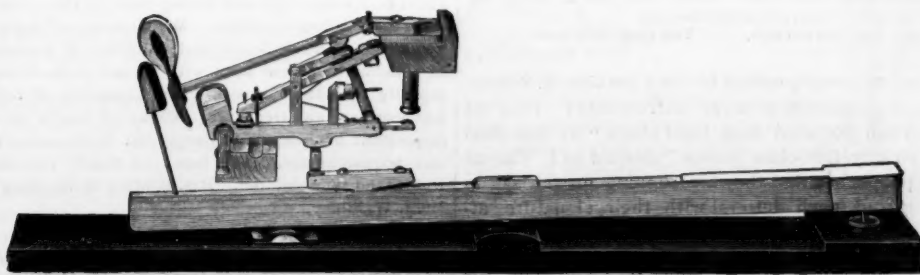
Spring on the hammer butt, invented by Mr. Jos. Herrburger.

The purpose of this spring is to aid the hammer in falling back onto the hammer rest, and takes the place of the spring on the rail (spring rail). Its advantages are that it requires no adjustment, will not become displaced, and has no influence on the touch.

The very latest patent issued to Herrburger-Schwander in the United States as well as in European countries is the grand action, of which we here present a cut and of which the following description appeared in THE MUSICAL COURIER of March 19 last:

The novel features are:

1. A wooden knuckle or roller under the hammer shank has been introduced instead of the one which is ordinarily made of cloth or leather.



and France, because those countries produce the best of the respective kinds.

Its workmen are chosen upon the same principle and upon the same cosmopolitan ideas. Hence it will be found that the enormous force of skilled artisans required for this extensive business is comprised of the best talent from all representative countries in this branch, America being also fairly represented.

As in magnitude and general importance, so the firm of Herrburger-Schwander also excels in valuable improvements; in fact, it is their important inventions which have helped the firm to the world wide reputation they enjoy.

Among the recent improvements adopted and used in the Schwander actions, and which are the inventions of Mr. Jos. Herrburger, are:

Two patented dampers, patented by Mr. Jos. Herrburger.

The advantages these dampers possess are:

1. The damper head can be securely fastened to the lever wire without danger of splitting the damper block

2. The intermediate piece or finger which is hinged and rests upon the repetition piece.

The advantages are less friction and, consequently, a lighter and more elastic touch and greater durability. It will be noticed that the jack or fly does not operate exactly upon the knuckle, but that the jack when the key is touched raises the intermediate piece, which in turn touches the knuckle under the hammer shank, which strikes the string.

This arrangement admits of the knuckle being made of hard wood and the intermediate piece being well covered with durable leather underlaid with cloth.

The intermediate piece or finger being hinged at the same point as the repeating piece, it moves with the latter, and consequently there is no friction between it and the knuckle when the action is put in motion.

The ordinary style of action, on the whole quite satisfactory, has always presented some objections as regards the touch and durability.

The jack in these old style grand actions, operating directly against the knuckle or roller, will in time make an indentation into the same, out of which it will have to release itself before escapement is effected, the result being a sluggish and grating feeling under the fingers when the keys are manipulated.

All of these objections have been remedied by this invention, as is shown above.

## MAKE THE LIMIT \$50.

A LARGE New England piano and organ firm last week decided not to sell any pianos on the installment plan unless the purchaser is able to make first payment of no less than \$50, and so instructed their agents and traveling men, some of whom replied that they will not be able to do any business under such conditions in the future.

"Very well," said the firm, "that will not alter our plan, for we do not care to sell any pianos to people who cannot afford to pay down at least \$50. People who cannot afford to spare such a comparatively small payment on a piano will not be able to make their monthly payments with any regularity, and other firms are welcome to that class of trade; we don't want it. We have had enough of it. There is simply no limit to the amount of money we can put out on these small payment contracts, and we are through with them; \$50 cash down is now our bottom limit."

This is one of the few indications that show the tendency of events on the installment system of the piano and organ trade. The firms with capital are finding every day more and greater

reasons for dissatisfaction with the long extension payments and the uncertainty of collections from people who must absolutely "pinch" themselves in order to rake up the few dollars to meet the monthly payment on a piano.

The change made by the house referred to suggests that a common plan should be agreed upon and that no pianos—no matter what the price may be—should be sold on the installment plan unless at least \$50 are paid as a first installment. It should also be understood that monthly payments should be limited, somewhat in accordance with the price and quality of a piano.

Fifty dollars cash and \$20 a month on a piano sold for \$400 would draw the payments out over a year and a half, and that is long enough.

We have seen such accounts as these:

|                           |       |
|---------------------------|-------|
| Price of piano,           | \$375 |
| First payment in 30 days, | 15    |
| Monthly payments,         | 10    |

Two months lapse during the year.

Time of payment completed in three years and seven months.

The same piano sold under the rules mentioned above would be paid for in less than a year and a half.

Persons who must have pianos and cannot pay for the same in less than two years should be obliged to rent an instrument. This long winded installment system has killed much of the renting business, which is always a source of profit and a most remunerative investment.

What can be the object in destroying the renting feature of the piano business? If piano and organ firms do not very soon cut down these long time installment sales voluntarily they will be compelled to do so by the condition of affairs that is sure to result from reckless business methods.

Make the limit \$50 cash down.

## The Knabe Piano.

THE BRADFORD ACADEMY, OF MASSACHUSETTS, ORDERS 13 KNABE PIANOS.

THE above celebrated institute, after a careful trial of the leading makes of pianos, decided in favor of the Knabe and placed an order for two grands and 11 uprights, which Messrs. Wm. Knabe & Co. have just shipped to their destination. The pianos sent are of artistic design and finish and of that quality which has made the Knabe pianos so renowned all over the civilized world.

—The orders received by Vose & Sons, of Boston, from September 1 to September 5 amounted to 54 pianos. They are receiving orders constantly, nearly every mail bringing some. The demand for the Vose piano is steady, constant and continually increasing. The factory is in splendid running order.

"Is it true," said a large dealer to us the other day, "that the editors of these music trade papers cannot tell whether a piano is in tune or not? Is it possible, or do you merely state it as a joke or a hoax?" We beg to reply to our inquiring friend that we publish the exact truth. Outside of the editors of this paper, there is not one music trade editor who can strike a common chord in any key on the piano; there is not one who can tell whether or not the scale is defective; there is not one who can give the octave dimensions on sight, and there is not one who can tell on demand whether or not a piano is in tune. In short, there is not one who is able to express individual judgment on any musical instrument; not one who has ever made a study of this important matter; not one, we are sorry to say, who takes any individual interest in the construction of musical instruments or study the art to-day.

This is a bad state of affairs, and it would tend to bring music trade journalism into ridicule were not the whole condition neutralized by THE MUSICAL COURIER, which has succeeded in inspiring the respect of the makers and owners of piano and organ factories on account of the deep interest it manifests in the mechanical, the scientific and the artistic construction of musical instruments.

BOSTON piano manufacturers, with the exception of three firms, are not very enthusiastic in their anticipations of a large fall trade. The money market has been "tight" and the renewals of dealers' paper have made some of the firms rather tired and, while they are making pianos ahead of the present demand, they are not in any particularly exuberant spirit in regard to the immediate future trade. There is no doubt about it that some of our Boston piano manufacturers must not only change their styles of case work and the character of their finish if they wish to meet New York competition, but they must also put some "hustling" salesmen on the road, not only to compete with New York but also with Chicago trade.

No disease is more dangerous to any business than "dry rot," and it affects some firms who are not even conscious of it, and these firms should consider it a favor to have their attention called to it instead of sulking at good advice.

It is positively true that some of the case designs of some of the Boston uprights are 'way behind the times; it is also absolutely true that some of the varnish work and finish cannot compare with that of the progressive firms. Why not, then, make a change about—alter the cases and take on a different varnish? There is nothing like "waking up" and making changes when things have been running along unsatisfactorily in a rut and when business is not encouraging.

PEOPLE who imagine that the reed organ industry has sunk into a state of apathy should read the prospectus issued by "The Bell Organ and Piano Company" immediately preceding their recent absorption by an English syndicate. According to an examination of their books made by expert accountants, specially sent from London by the promoter of the new enterprise, it appears that their profits for the year ending May 31, 1889, amounted to something over \$23,646, which in round figures as American money runs close upon \$118,000. It must be taken into consideration that in this amount is included a certain profit on pianos, but its relation to the organ profit makes it scarcely worthy of consideration.

The entire assets of the company as turned over to the syndicate and as reported by Messrs. Hart Brothers, Tibbets & Co., the expert accountants, amounted to close upon \$500,000. We venture the assertion that not one man in a thousand engaged in or interested in the piano and organ business in "the States" knows what is going on in Canada in his line. The 25 per cent. ad valorem duty at present existing and the pos-

sible higher rate which may come in the passage of the McKinley bill of course makes it impossible to import these instruments to this country, so we know little of them; but the presentation of statistics showing the value of exports of musical instruments from Canada to all parts of the world other than the United States and Mexico would surprise our native makers.

### STENCIL.

THERE is no end to the constant flow of inquiries about stencil goods pouring into this office:

WINFIELD, Kan., August 26, 1890.

Editors Musical Courier:

Will you be kind enough to inform us if there is any such a firm as the New York Piano and Organ Company in your city? If so, please give us their address. \* \* \*

Respectfully,

D. F. BEST & Co.

No such concern here among the legitimate piano and organ houses and no such manufactory in existence. Any piano or organ with such a title is a stencil fraud and is worth nothing.

\* \* \*

The upright piano marked "Artist's Grand," New York, and offered for sale by means of circulars, one of which is before us now, by the Columbian Exposition Piano Company, Room 50, Reaper Block, Chicago, is a stencil fraud of the worst kind. There is no Columbian Exposition Piano Company factory, and of course there is no "Artists' Grand" factory; and, in consequence, the whole scheme is a stencil humbug!

Moreover, "Artist Grand" is a title rightfully belonging to the Henry F. Miller & Sons Piano Company, of Boston, who have been manufacturing their Artist Grand piano for many years, and who have established for it a reputation which may be injured by this absurd "Artist's Grand" upright piano. The Miller concern can stop this thing if they care to without much trouble.

\* \* \*

Beatty advertises his fraud pianos and organs in the Battery and Tompkins-sq. programs, and therefore other piano and organ firms should cancel their advertisements in the same program. By continuing their own they only give Beatty a chance to advertise his fraud goods.

\* \* \*

A curious stencil case comes to us from Illinois and it shows how active certain firms in the piano trade are in their efforts to get a hold of trade:

OFFICE OF GEORGE F. ROSCHE & Co.,  
Wholesale Dealers in and Manufacturers of  
Pianos and Organs, 178 State-st.,  
CHICAGO, Ill., August 16, 1890.

J. B. Scott, Esq., Centralia, Ill.:

DEAR SIR—In reply to our letter of inquiry the postmaster at your place gave us your address as a person likely to accept the agency for our pianos and organs.

We mail you catalogues of same this day; also large list of testimonials from persons who have purchased from us and to whom we refer you regarding the quality of our goods.

We manufacture strictly first-class instruments and sell them at the lowest possible prices.

We are desirous of securing an agent at your place. Should you wish to handle our goods we should be pleased to take the pleasure in quoting you lowest possible prices. When writing please give us Chicago references if possible—if not, give other references.

Hoping to hear from you soon,

Very respectfully yours,

GEO. F. ROSCHE & Co.

Now, the great question is this: Do Geo. F. Rosche & Co. manufacture musical instruments? They do not. Then to what does their claim "we manufacture strictly first-class pianos" amount to? Cannot these people see that they are running great risks in sending out such letters with their signature attached?

\* \* \*

"The Jester" publishes an advertisement of the Marchal & Smith Piano Company, in which it says: "More than 50,000 of our pianos are now in use." This is a falsehood. "The Jester" should also be told that there is no Marchal & Smith piano, and no such piano factory, and that the name of the advertisers is merely stenciled on the piano, which is bought from manu-

facturers of low grade pianos, and sold in defiance of the law of this State which prohibits stenciling.

\* \* \*

R. H. Read, a dealer in Texas, writes to us: "I wish to say that I have set my foot down on handling any stencils, and I think it is time for all dealers who desire to do a legitimate trade to sit right down on all stencils." Correct, Mr. Read.

### Why the Piano was a Failure.

A GENTLEMAN recently bought a piano of a well-known Chapel-st. firm. It gave perfect satisfaction for two or three weeks. Then one after another the keys became mute. The firm sent a man to investigate. Upon opening up and exposing the "innards" of the instrument, the man held up his hands in horror, declaring that in his 30 years' experience he had never seen the like. A mouse, undisturbed by the playing on the piano, had invaded it and eaten away the martingales, the felt lining, and had gnawed deeply into the wooden hammers, collecting the whole into a wad near the wires, preparatory to making a nest. A small trap was brought into play and the following morning the rodent for which music had no terror was found therein, with his tail outside in token of unconditional surrender, having died from heart failure, the result of too reckless a pursuit of cheese. The instrument was badly damaged.—New Haven "Register."

### Carpenter Organs.

WE notice the following item of news and information in the Brattleboro "Reformer":

#### E. P. Carpenter Company.

The E. P. Carpenter Organ Company has this season put an entirely new line of styles of organs on the market, which are taking immensely with the trade, judging by the way orders are pouring in. Forty-five were received in one day this week. These designs are artistic, embracing a number of new and original features, for both beauty and convenience, and may at least be said to be way ahead of the ordinary run of cases. Many dealers pronounce them the finest in the market, and the expression of visitors at the shop is of similar tenor; and the best of it is that they are entirely the designs of Brattleboro men, Hiland Haskins and N. M. Boynton.

The business of the Carpenter Company has increased so rapidly during the past two months that they are obliged to increase their capacity in order to keep pace with the demands made upon them, and the prospects for large trade this fall are of the most encouraging nature. The general manager of the company, Mr. W. C. Carpenter, will shortly start out on a business trip, going as far as Portland, Seattle and Tacoma, returning via San Francisco, Texas cities and New Orleans, and the trade he will secure in addition to that which naturally flows toward the company will make them busier than ever before in their history.

### H. L. Benham.

HARDLY an issue of THE MUSICAL COURIER goes to press that does not contain the obituary notice of some trade representative. To-day we announce the death of H. L. Benham, widely known in the piano trade and in musical circles of Cincinnati and other sections, who died recently of brain fever, at his residence, 3 Eden Park terrace, Cincinnati. He was seized with the fatal illness about four weeks ago, and during most of this period was in an unconscious condition. Mr. Benham for many years was a leading music dealer and publisher of Indianapolis. In Cincinnati he has been with several piano firms, more recently with the Levassor Piano Company, of which he was secretary and treasurer. A man of kindly and genial disposition, his loss will be deeply felt by his many friends and acquaintances. The bereaved family consists of a widow and four children. Mrs. Benham is the daughter of Mr. J. W. Sibley.

—Meade Brothers, of Maysville, have purchased a half interest in the music store of R. B. Elliott, of St. Joseph, Mo. The capital of the concern is increased through this copartnership.

—Frank Ferney, aged 23 years, of No. 72 Prince-st., who has "done time" more than once, was before Recorder Smyth yesterday on a charge of committing burglary in the music store of Raphael Santamassino, No. 212 Elizabeth-st. Ferney made off with a big batch of sheet music and was captured. He had several accomplices, but he alone was apprehended. He was sentenced to State Prison for six years and eleven months.—New York "Star," September 5.

ESTABLISHED IN 1851.

# VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and Delight Customers.

RELIABLE AGENTS WANTED.

VOSE & SONS PIANO CO.,

170 Tremont St., Boston, Mass.



## Old Diggs Retaliates.

QUIMBORO, September 8, 1890.

Dear Musical Courier:

A SOIRÉE at old Diggs', of Pilltown!

Ha, ha!

Yes, it's true; last Saturday night the venerable humbug, Diggs, of Pilltown, gave a genuine "swarry," he called it, and I was invited.

Yes, and I went too, and I will for you a tale unfold, as the cats say.

Early Friday morning, as I was selling a Cable upright to Farmer Steers for his daughter Jane to hammer on, a mes-



Touch.

senger, covered with perspiration, dust and excitement, rushed up to me and said:

"Mr. Hayseed?"

"That's my name."

"Well, Mister Diggs sent you this and wants an answer right away quick."

"He shall have one immediately if not sooner," I said, breaking open the letter.

I roared with surprise and laughter.

The letter was an invitation card which read as follows:

Mr. and Mrs. Diggs request the pleasure of you and your family's company at a Soirée Musicale to take place Saturday evening next.

Professor Blenk, the well-known piano virtuoso of Pilltown, will perform classical selections on the New Grand.

P. D. Q.

Phew! Fashionable!

Swarry Moosikal. "Classical."

But what the dickens does he mean by P. D. Q.? Pretty d—mn quick. What did that mean?

I thought these letters meant "answer back" or something of the sort, but there generally was an R. or a V. or —, well, I forgot what. Anyhow the idea of Diggs playing the fashionable! Ridiculous, and his wife, the homeliest woman in the country; at least my wife says so.

The messenger interrupted my brown study by saying rudely:

"I say, can't you read?"

"Get out of this quickly," I said angrily, because I am naturally a dignified man and don't like to be monkeyed with.

"Now, see here, young man, you tell Mr. Diggs that I accept his invite with pleasure, and also the next time he wants an invitation delivered properly not to send it by you."

I then retired in a stately manner to my desk.

The messenger, who was a hardened boy, only jeered and mocked me, yelling, "Hayseed, Hayseed, doesn't get enough to feed."

I sent my boy out, and after a scuffle, two yells, one brickbat and 30 oaths, he came in red faced, but victorious, and old Diggs' messenger withdrew from the neighborhood.

I was deeply engrossed in thought all that forenoon and afternoon, for I suspected Diggs of treachery. I knew he was furious about the trick I had put on him and I also knew that he was meditating revenge.

Well, I would be prepared at all events.

I toyed listlessly with the invitation and glanced casually at its wording.

Suddenly my attention was attracted by the words, "new grand," which I had doubtless slurred over carelessly when I read it for the first time.

I jumped about 3 feet into mid air and uttered a whoop that brought my whole family trooping about my heels to find out whether I had suddenly become crazy.

"A new grand," I said to Mrs. Hayseed, who was gazing at me wonderingly.

"What new grand?" said she.

"Up at Diggs'," I said. "We are to go next Saturday night; lots of style and frills. French words on the invite, and all that."

Mrs. H. read the invitation and laughed.

"They are going it, to be sure; but, Harvey, what grand can old Diggs have gotten hold of; not the Wim—?"

"To be sure, that's it," said I triumphantly.

"Those people have built a cheap grand, and Diggs thinks by giving a reception in grand style he will catch trade and pay me back for the two cheap uprights I undersold him on."

I passed the time until Saturday night in fixing up plans to get ahead of that old foe in Pilltown. Saturday came at last, and after a light tea (for I was just going to throw myself on the feed at Diggs'), we drove over slowly to Pilltown so as not to be too soon, and we weren't.

The house was as full as it could stick, and as we entered everybody turned and looked black at us and said: "H'sh, h'sh;" We were making no noise, my wife, my son and myself, so proceeded to where old Diggs was standing open mouthed, and I said:

"How are you, Diggs?"

"Please take a seat, my dear Mr. and Mrs. and likewise Master Hayseed. Colonel Fiend is telling his experiences in the West when he chased three cow-boys 61 miles across the prairies, who had stolen a Beatty organ."

I was simply knocked silly, but not wishing to look like a fool, I sat down and said to my wife:

"Colonel Fiend, well I do swan to a man."

The whole room, which was lighted by large kerosene lamps, the smell of which stupified the numerous mosquitoes who were anxious to greet Quimbora blood,

was jammed to its fullest sitting and standing capacity. In the centre of the apartment stood a semi-concert grand piano of imposing appearance; near it, Mrs. Diggs, in order to give a flower conservatory look to the room, had brought up a churn and put a pineapple with some tall leaves stuck in it on top of the churn, so the place looked quite tropical.

Leaning against the grand stood my friend Col. Jonah C. Fiend, in an easy, conversational attitude.

He glared rather angrily at me when I made my entrance, but I couldn't tell whether it was because I had interrupted him or because of the episode of last week when I bought the two uprights so cheaply of him.

After we had all settled down quietly the colonel, taking up the broken thread of the conversation, said in rather husky accents:

"Well, as I told you, after I struck the Santa Fé trail I felt confident of overtaking the rascals, so looking to my revolvers and putting my bowie where I could easily use it, I put spurs to my mustang and galloped toward the setting sun."

Here the colonel's gesture was magnificently illustrative of the departing luminary.

"I galloped and galloped and galloped, still no men."

"Finally, as the window shades of night began to lower over Mother Earth, I saw a speck dead ahead."

"Again I urged my flagging steed ahead, and in twenty minutes had overtaken three as desperate looking rascals as you could well imagine. I saw strategy would be lost on them, so with a wild yell I emptied the ten chambers of my two shooting irons into them, and amid the smoke and confusion lassoed the Beatty organ and was away before the desperadoes had time to recover—their lives. Six hours later I reached Kansas City, landed the organ in the barroom amid the plaudits of the entire population, put on my white jacket and was soon dispensing drinks to admiring citizens as if I was a plain, everyday, ordinary bartender, instead of being a playwright, journalist, poet, literary character and slayer of Wild Gulch Bill, Six Fingered Pete and Slug-their-Skulls Andy Malone."

A murmur of admiration went around the room when the colonel finished, and one man in the entry, whose eyes nearly bulged out while the yarn was being told, said very excitedly:

"But, colonel, what in the name of God did they steal a Beatty organ for?"

The colonel never moved a muscle as he answered:

"For camp meeting purposes." The man looked as if he would have asked a string of questions, but somebody pulled him from behind and he subsided.

I looked at the colonel narrowly and saw that he was flushed, and came to the conclusion that he had been to the Morton House before he had taken the train to Pilltown, otherwise he would never have acknowledged he had tended bar in Kansas City if he had been cold sober.

It was none of my business, however, so I concluded to watch how other affairs went.

Old Diggs, attired in a dress suit made about 1809, with big brass buttons down the front, got up and said:

"Ladies and gentlemen; we should thank Col. Jonah C. Fiend for his interesting remarks about his past career. He was kind enough to come up from York to this swarry of mine and I mean to give him a good time."

"Mr. Professor Blenk, will you oblige?"

A tall, lank, blond young man got up slowly and went to the piano and opened it in a very nervous manner.

Old Diggs looked at me and I looked at old Diggs.

His nasty mug wore a thin, acid smile.

I knew something was coming, so I went out into the entry and took a seat near Swiperly, of Quimbora, a rich, mean old manufacturer whom I had been trying to sell a grand for the past ten years.

Bulger, of Pilltown, was there too, if I remember exactly. I waited for the music but none came.

Everybody was very quiet and again the voice of the colonel boomed forth once more.

"Ladies and gentlemen, although I am a journalist I dabble occasionally in the mysteries of piano building, acoustics, &c. Friend Diggs has kindly invited me to describe to you the specialties of the beautiful specimen of piano makers' art which stands before you. Although I am not so proficient as some New York trade editors, I would briefly say a piano is a musical instrument on three or four legs, as the case (not gum wood case, Mr. Hayseed) may be."

(I now knew he was furious at me.) He continued:

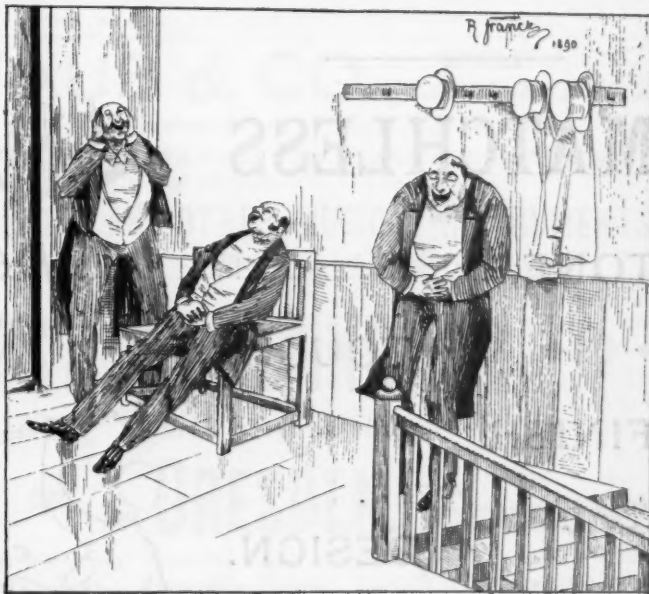
"A piano is made of wood, ivory, felt, steel, iron wood, ivory wire wood—oh yes, I said that."

"This grand, the first from the noble and cultured manufacturer who made it, has a scale especially drawn for it by a celebrated scale drawer in New York, whose name, if I mentioned it, would send a thrill of astonished recognition throughout your vascular system."

"A celebrated scale drawer in New York," thought I. Who could it be?

Good Heavens! not—no, perish the thought, besides he is a wealthy man.

"This scale is not a chromatic one," said the colonel, "but what they technically call a flat, understrung scale with an iron dinner plate attached. The wires are ordinary wire wires, the keys are ivory and to get a tune they must be pushed down, never struck." (Here the colonel looked perfect volumes of wisdom.) "And the case—" Just then I saw



Tone.

old Diggs grow pale and he hastily crossed the room and whispered hurriedly in the colonel's ear, who frowned and then said, loudly:

"Quite right. Ladies and gentlemen, I won't detain you any more from the pleasure of hearing Professor Blenk render a morceau, so thanking you for your kind attention, I remain your obedient servant, Jonah C. Fiend."

I almost expected he was about to say "John L. Sullivan," for I had read in the newspapers these identical words used by the histrionic slugger.

A great hush fell on the assembly.

As in a dream I heard the cover of the piano lifted, and then—

Well, then I fell back in my chair with the tears streaming from my eyes. Old Swiperly was doubled up against the wall and Bulger, of Pilltown, put his hands to his ears and fairly yelled with laughter.

Why was all this?

Simply because the harder Professor Blenk played the more keys he smashed, but not a tune, or the ghost of one, issued from the instrument.

He sweated and snorted, but to no avail. Everybody was convulsed. The women nearly fainted, and old Diggs, who was tearing his hair out by the handful, became black in the face, when one lady, a Pilltown one, too, rushed up to him and said, "My dear Mr. Diggs, I haven't enjoyed anything so funny since the circus was here."

Diggs foamed at the mouth.

Rushing up to me he snorted, "This is another of your tricks, is it? Well, I'll do you some day," and then tore madly at the pianist and chased him into the entry, thence through the store, where he doubled up and rushed again into the parlor and jumped out of a window and was swallowed up in the night.

All was uproar, the colonel had vanished, and the guests, all laughing and joking, went cruelly home and made merry at the expense of poor Diggs.

I went to the piano, looked in and the mystery was explained.

*There were no wires in the piano!*

I was aghast, perhaps it was a trick of the manufacturer to get even with the insults of Diggs, or maybe a case of gross negligence.

As we rode home my wife leaned suddenly toward me and said:

"Harvey, ain't you sorry you didn't eat that pie for tea?"

By golly I was hungry, so, not deigning to answer her sarcasm, whipped up the mare and soon reached home, where I gorged for a half hour.

This morning I sold Mr. Swiperly, of Quimbore, a Sohmer grand piano. Ah there, Diggs!

Yours, in peace with the world, HARVEY HAYSEED.

—The John Church Company's branch at Alliance, Ohio, under Mr. Haines' management, will hereafter control the business in and around Salem, Ohio.

—Geo. Wilcox, of Clinton, Wis., announces in local advertisements that he can sell cheaper than others because he has "no store rent to pay or clerk hire and no stock on hand." This means that he has no establishment and no investment in the piano and organ business and is therefore not in competition with a regular established dealer. It is a competition not worthy of patronage, and we advise people in Clinton, Wis., to buy only from their regular dealer.



—Mr. Wm. F. Decker, of Decker Brothers, is in Canada.

—Dexter Smith, of the "Musical Record," returned from Europe last week.

—H. M. Andrews & Co. are now representing the Emerson piano at Bangor, Me.

—Mr. C. C. Briggs, Jr., of C. C. Briggs & Co., Boston, returns from his vacation this week.

—T. Flaherty & Co., piano dealers, have removed to new warerooms, 162 Tremont-st., Boston.

—A. B. Campbell, of Jacksonville, Fla., informs us that he will be in this city in about two weeks.

—The Minnie Altman Music Company, Puyallup, Wash., removes to larger warerooms shortly.

—Turnell & Kahler, of Kankakee, Ill., are doing a large music publishing business at present.

—One of the new agents for the sale of Decker Brothers' pianos is J. W. Clark, of Ashland, Wis.

—Mr. Louis Geiffuss, with Steinway & Sons, returned from Europe on the Kaiser Wilhelm II. on Saturday.

—The South Carolina College for Women, at Columbia, S. C., have bought 9 Everett pianos for the use of pupils.

—There is an exquisite Mason & Hamlin mahogany baby grand in the warerooms in Boston; a beauty in every sense.

—A new branch of D. H. Baldwin & Co., Louisville, will be opened at Madison, Ind., under the management of Samuel Carlyle.

—The B. Dreher's Sons Company, of Cleveland, will remove to their new wareroom in the Arcade Building during this month.

—Chas. F. Hendee opens a new music store October 1 in the Quintard Block, Norwalk, Conn. He is an expert piano and organ tuner.

—Roth & Engelhardt, the action makers, have just closed a big deal for over 50,000 feet of prime maple with A. McLaughlin, of Lassellville.

—The centre of the large Exposition Building at Des Moines, Ia., is occupied by the extensive display of the Rice-Hinze Piano Company.

—Hallett & Cumston, Boston, may remove to the large building, 200 Tremont-st., recently purchased and enlarged by James Cumston.

—A. M. Baldwin will continue as manager of the branch at Great Barrington, Mass., recently established there by J. T. Rider, of Hudson.

—E. H. Lansing is doing a good trade throughout New England with the line of covers, scarfs and stools manufactured by T. F. Kraemer & Co., of this city.

—The Dominion Piano and Organ Company are at present in active communication with the British consuls at Valparaiso, Chili, Buenos Ayres, Argentine Republic and Yokohama, Japan, with a view to opening agencies in those countries for the sale of their instruments. The South

American music trade has so far been done by two or three American firms, who have found the field a very profitable one.—Toronto "Mail."

—R. L. Berry, of Springfield, Ill., offers a Lyon & Healy reed pipe organ for the township that casts the highest number of votes at the Sagamon County Fair.

—E. H. Payson, with the Emerson Piano Company, has purchased a farm near Lexington, Mass. Mr. Payson is the owner of some fine blooded horses.

—George D. Herrick & Co., Grand Rapids, Mich., have leased new and larger quarters, and after January 1 will have one of the largest warerooms in Michigan.

—Eccles, McMurray & Co., of Pittsburgh, Pa., now do their purchasing through Smith & Nixon, Cincinnati, which signifies that Smith & Nixon have another branch house.

—George K. Burleigh, of Franklin, N. H., has joined John Fletcher, and both will pay attention to the sale of musical instruments in their section of New Hampshire.

—Daniel Morris, the Boston piano manufacturer, who has had a stroke of paralysis and consequently has not been able to attend to business, is about to resume his activity.

—The annual picnic of the employees of Geo. Bothner, the action manufacturer, takes place next Saturday, September 13, at Urbach's Morrisania Park, 170th-st. and Third-ave.

—The Highland Park College, at Des Moines, Ia., has just purchased 4 Gabler pianos for use in the college. This is another evidence of the high esteem in which these instruments are held.

—Messrs. Roth & Engelhardt, the action makers, notify us that hereafter their New York office address will be Room 8, No. 2293 Third-ave., which is on the southeast corner of Third-ave. and 125th-st.

—The Rydman Piano Company, of Des Moines, Ia., have developed their trade to such an extent that it has driven them into larger quarters, and they remove this day to 312 West Fifth-st., a large wareroom.

—Mueller & Scholler, of Omaha, Neb., has secured the lease of one of the most desirable stores in that city, No. 107 South Sixteenth-st., and will open a complete piano and organ emporium in it on Friday, September 12. Luck to them!

—Messrs. G. H. & C. F. Hudson, whole and retail pianos, organs and other musical merchandise, have rented the office part of the Howard Block Hotel and are filling it with an elegant stock of pianos and organs, personally selected by Mr. Hudson at the factories in New York, Boston and elsewhere. The Messrs. Hudson have sold a large number of instruments in this vicinity during the past four months and in all cases their instruments recommend themselves.—Malone "Farmer."

—The other day a music seller in New Brunswick received an unsigned letter written in red ink containing the following confession: "Sir—Seven years ago I stole a concertina from your workshop, which was getting repaired. Some time ago I joined the Salvation Army, and Christ has pardoned all my sins. I think it right I should let you know. May God bless you, and meet me in heaven." It will be seen that the penitent fails to return the concertina, or an equivalent therefor, but makes up for this omission by liberality in blessing. We have heard of such penitents before.—New York "Tribune."

WANTED—To go South—Utility man, tuner, organ and small goods repairer. Must be willing to help in every way reasonable. Good future for the right man. Address, "Florida," this office.

WANTED—A first-class piano tuner and repairer, and two first-class road or traveling salesmen. Send references in application. Address, Thomas & Barton, piano and organ dealers, Augusta, Ga.

PIANO POLISHER WANTED.—First-class man required for wareroom work by the Emerson Piano Company, 92 Fifth-ave., New York. Must be steady and industrious.

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## Hardman in Chicago.

The Good Work Being Done by Messrs. A. H. Rintelman & Co.—Hardman Hall in Chicago.

FOR the first time in a very long while the Hardman piano is receiving proper representation in Chicago. For a considerable period the firm was without a Chicago outlet, and people wondered why they refused the flattering offers that were made to them for their agency. But Mr. Peck knew quite well what he was about—which by the way is a striking characteristic of his—and he bided his time and waited for the opportunity which at last came, largely of his own creation, and the Hardman piano for Chicago was given to Messrs. A. H. Rintelman & Co.

Negotiations for new and more commodious quarters were at once commenced, and finally their present site at 146 State-st., in the very heart of the retail district, was leased, and operations were commenced on a scale commensurate with the importance of the project. Mr. Rintelman soon discovered that he had not the task before him of creating a demand for the Hardman piano with the Chicago public, because the instrument was so well and so widely known that it was but necessary for him to present his credentials through the daily press to reap the benefit of the wise and conservative though progressive policy that has been pursued by Mr. Peck since he became the head of the firm of Messrs. Hardman, Peck & Co.

It is of course no easy matter to sell any make of piano in Chicago with the tremendous competition that exists in that windy city, and the success which has attended the Hardman in the hands of Messrs. A. H. Rintelman & Co. must prove conclusively to the parent house, to their representatives and to the Chicago trade what a potent factor in the musical life of the West the Hardman has be-

come. As an evidence of the unusual experience that Messrs. A. H. Rintelman & Co. have been enjoying we need but say that within the past week they have placed orders for 30 Hardman pianos for immediate shipment, while they look forward to a fall and winter trade which will compare in magnitude and glory with that of any house in Chicago.

The building in which the firm is now located contains a wareroom 25x150 feet, and Hardman Hall, with a seating capacity for 300 persons, where some of the most enjoyable chamber concerts and recitals will be given. Mr. Rintelman is a prominent member of the leading German singing societies there and his influence is widely felt. He is pushing the Hardman for all it is worth; he is stirring up matters with some startlingly original advertisements, and his exhibit in the exposition at present being held there reflects credit both upon him and the New York firm.

More later.

## M. &amp; H. and M. T. N. A.

AT the last meeting of the Music Teachers' National Association, held at Detroit, Mich., during the first week of July, the following letter was presented in due form to Mr. A. R. Parsons, then the president of the association:

BOSTON, June 29, 1890.

To the Music Teachers' National Association, Detroit, Mich.:

GENTLEMEN—If acceptable to you, I desire to subscribe the sum of \$250 to be given as prizes to those American composers who shall contribute the best original compositions to the "Liszt Organ Library," a new musical literature published by Mr. Arthur P. Schmidt, a gentleman whose substantial encouragement of American composers deserves the fullest recognition.

The following conditions are requested:

1. The compositions to be written for Liszt organ and piano in due form, and to be conceived for and adapted to the peculiar nature of those instruments.
2. Registration of stops to be indicated by the composers.
3. Composers, though foreign born, to be eligible if residents in America.

4. The sum subscribed to be divided as follows:

First prize, \$150.  
Second prize, \$100.

And honorable mention for the third best contribution.

5. The judges of awards to be chosen by the Music Teachers' National Association in such manner as may be deemed best.

6. The compositions to be sent in anonymously, with a motto accompanied by a sealed envelope containing the composer's name and address. The envelopes not to be opened till the awards shall have been declared, when the non-successful MSS. shall be returned to their owners and the names of the successful competitors only shall be made public.

7. The successful pieces to be played at the 1891 annual meeting of the Music Teachers' National Association at such time and place as may seem appropriate, and subsequently to be published in the library.

Respectfully submitted,

EDW. P. MASON,

President of the Mason & Hamlin Organ and Piano Company.

For some reason, which may not be apparent to Mr. Parsons himself, he did not submit the proposition to the convention, and it was heard of only among the members outside of their official meetings. It is needless to say that among the composers then present the proposition excited lively comment, not particularly for the pecuniary reward offered, but on account of the comparatively new field which has thus been opened up.

It is surprising to all who have heard the combination of the Liszt organ and the piano to find the novelty of the union, the new musical effects, the piano representing the stringed and percussion instruments of an orchestra while the organ supplies the wood wind and brass, and the exactness with which orchestral effects can be simulated has been appreciated by some of the leading of our resident composers. As is stated in Mr. Mason's letter, the present numbers comprised in the "Liszt Organ Library" can be obtained of Arthur P. Schmidt & Co., the well-known Boston publishers. Full particulars concerning the "Liszt Organ Library" may be had of Schmidt & Co. or of the Mason & Hamlin Organ and Piano Company, of New York and Boston.

It is to be regretted that the matter was not acted upon by the association at the Detroit meeting, but it is now impossible to bring it before them in assembly until 1892, in Minneapolis, if that meeting ever materializes. In the meantime we earnestly advise musicians in general and composers in particular to correspond with Mr. Edward P. Mason, president of the Mason & Hamlin Organ and Piano Company, who is himself a musician of rare acquirements and unbiased judgment, and who is well qualified to pass upon the work of ambitious writers.

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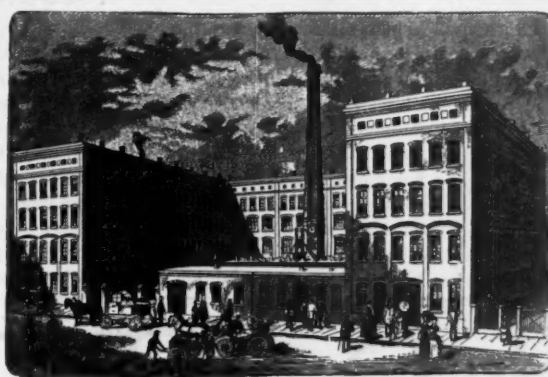
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AGENTS WANTED in the Larger Cities of the United States.



# GOLD MEDAL

AWARDED TO

## BROWN & SIMPSON.

THE official notification has been issued that the "gold medal for the best piano and the diploma for the best display of pianos" at the New England State Fair, held last week at Worcester, have been awarded to Brown & Simpson, the piano manufacturers, of Worcester, Mass. There were about 12 different makes of New York and Boston exhibited, and the remarkable success attained by Messrs. Brown & Simpson must be most gratifying to that young but intelligent and enterprising firm.

As we personally visited the fair by invitation of a gentleman in Worcester who takes great pride in the industrial development of that city, we had an opportunity to examine and judge the various exhibits, and that of Brown & Simpson seemed to us to have been particularly arranged with studied care and with the evident intention of attracting the attention of the visitors. As to the instruments themselves, they were certainly entitled to recognition and invited the inspection of the most scrupulous judge.

The two scales are excellent specimens of American scale production, the tone being rich and powerful and at the same time sympathetic; the touch was responsive and the action regulating self evidently done by experts in that delicate branch of piano making.

As to the case designs and the finish, nothing better could be desired and nothing more satisfactory has been seen by us in the piano exhibit. As a consequence of this combination of valuable attributes, the gold medal, the highest award, was given to the Brown & Simpson uprights. The value of this award can be better understood and appreciated when it is learned that this was not a State fair but the New England Fair representing products of all the New England States and visited by thousand of people, over 30,000

persons visiting the same on the day the writer was present, which was a week ago to-day.

With this gold medal and diploma Brown & Simpson enter into active competition with some of the largest and oldest piano manufacturing firms of the country whose instruments are already known the world over. With this gold medal and diploma the Brown & Simpson upright pianos become important factors in the wholesale and retail piano trade of the land.

It is well to quote what the firm say in their address to the trade:

Our aim in the manufacture of a piano is to produce the best in the market, and we spare no expense in the details of its construction.

Every instrument is built with the desire that it may add to our reputation as builders of first-class uprights, and we allow only the best workmanship and material to enter into them.

It is our belief that no piano in the world will excel it for durability and general results.

The tone is strong, clear and unusually sympathetic.

It is unexcelled in singing quality, and is the delight of every musician who hears it.

Every instrument is warranted for a term of five years.

Any dealer who wants to handle an honest piano at an honest price should write for terms and territory.

We cannot offer you something for nothing, but we will give you the best piano you ever saw for a moderate price.

Dealers should at once make it an object to see and examine these instruments and they will find it profitable to handle them, and at the same time find it agreeable to do business with Messrs. Brown & Simpson, who are bright, active, intelligent piano men intent upon doing business in a fair and honorable manner and to the satisfaction of all concerned.

### PROBATUM EST.

DO the W. W. Kimball Company stencil some of the pianos of their own manufacture? We believe that they have stenciled pianos for Kohler & Chase, of San Francisco. If for Kohler & Chase, the natural inference must be drawn that they have stenciled their pianos for others. Now, then, think of a stencil piano parading as a fine instrument because Patti is said to have given a testimonial of merit in which the said stencil piano is praised! Think of a Cable or any other stencil piano going out to the

community at large with a Patti letter commending its musical qualities and its virtues!

Furthermore, what is the wholesale value of stencil pianos? Are they not the lowest grade of instruments made? Certainly. *Ergo*, Patti's testimonial can have no value if given to a stencil piano, for she could give it to nothing lower in grade. A stencil piano has no musical qualities; is not made with the purpose or intention of supplying it with any artistic or musical qualities.

Then Patti is either a fool and all her pretended musical gifts are fraudulent and mere assumptions or she is willing to sell her name or reputation for a consideration. There is no way of escape from this peculiar dilemma. If she, then, sold her testimonial and signature she became a party to a corrupt bargain, and then those who negotiated it with her necessarily must have been corrupt also.

Is there any method or path that can lead us out of this inexorable logic? Can we admit that Patti is an unmusical person? Is it possible that Patti's ear could be defective? Of all musical ears hers are said to be absolutely infallible.

Rather a strange piano world we live in, isn't it? For if her ear is defective her testimonial can have no value. If it is not defective the fact that she gave the testimonial to a stencil piano gives her a black eye and gives everyone connected with the testimonial a black eye.

*Probatum est.*

—Among our visitors last week was Mr. Malcolm Love, of Waterloo, N. Y., who was in town purchasing materials and who is as enthusiastic as ever over the Malcolm Love pianos.

—Think of fitments for the piano! That is a branch of interior decoration that is making the fortune of a London firm. You want first of all an upright piano, a salon parlor to allow a position out from the wall, and about \$500 for the drapery, lamp, fernery, cabinet and bric-à-brac that go to make the fitments. The piano shelf or top is draped, the lambrequin and portière effect being carried to the back, at the base of which is a tiled flower box filled with ferns, palms and foliage plants. The tiles may show a floral design after the famous onion blue or willow pattern, or better still, the dance of the muses. So much for the rear view. Close to the side of the instrument is placed a cabinet of French gilt and crystal-Mexican onyx or polished wood, the shelves of which are furnished with "bits," vases, Greek forms and a figure or two, en miniature, of Music. To heighten the effect Venetian candelabra or a crystal lamp, shaded with a lace parasollette, has position on the top shelf. For musical reasons few or no ornaments are put on the piano shelf.—New York "World."

# GOLD MEDAL \* \* \* \* \*

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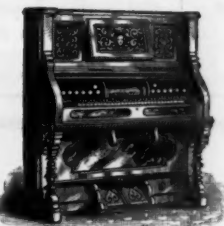
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PHILADELPHIA, PA

## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
236 STATE-ST.,  
CHICAGO, September 6, 1890.

AN application for a license for an incorporation to be known as the Chickering-Chase Brothers Company has been filed with the Secretary of State. The capital stock is placed at \$100,000, and, as the name would indicate, is an arrangement between the Chickering house and the Chase Brothers Company to represent principally their respective lines of pianos. They will take the first floor warerooms, now occupied by the Chicago Cottage Organ Company, at 219-221 Wabash-ave., and Mr. Frank King is named as manager for the new concern. Mr. Theodore Pfafflin has been offered an important position with the new house, but has not as yet accepted.

Another new concern will be Will. L. Thompson & Co., who will locate on Wabash-ave., but principally as music publishers. The firm comes from East Liverpool, Ohio, and has been known as an enterprising concern. They have also made an application for a license to incorporate, with a capital stock of \$40,000.

Chickering Hall (formerly Weber Music Hall) is undergoing a complete renovation. The room will be slightly lengthened, the platform will be changed from the south side to the northwest corner of the room, double windows will prevent noise from the street, a complete system of ventilation introduced, and the hall will be lit with the incandescent electric system; the arrangement of the seats will be changed to the best advantage, and it will be handsomely decorated. It is the very best that can be done with, at the best, a very unfavorable room for musical recitals; but, after all, it is as good or perhaps better than any other small hall in Chicago.

The Ayres & Wygant Company have added to their list of agencies the Jewett piano made in Leominster, Mass.

Mr. Charles Logan has left for New York to assume the position proffered him by Messrs. Wheelock & Co., and Mr. A. M. Wright, the manager of the Manufacturers Piano Company, has returned to the city after an extended visit to the East.

The exposition opened here on September 3, at the Exposition Building on the lake front, with a representation from the music houses of pianos by Messrs. Shoninger, Schomacker, Lyon, Potter & Co., Lyon & Healy, Julius Bauer & Co., Ayres & Wygant and Rintelman.

The usual rumors as to legal complications have been set floating by opponents to the occupation of any part of the lake front, but the exposition will probably run its full time (to October 18) in spite of all opposition.

Mr. J. D. Chamberlain, representing the Waterloo Organ Company, paid the city a visit this week. He says the Malcolm Love pianos have made an excellent impression on their various dealers, as indeed they should, as they are most excellent instruments. Messrs. Rintelman & Co. represent them in this city.

Mr. Carlton Strathy has taken a position as salesman

with the Mason & Hamlin Company. Mr. Strathy is from Philadelphia, and was formerly with Messrs. Behr Brothers & Co.

Mr. Harry E. Twiford, who has been in the employ of Messrs. Estey & Camp as salesman, was killed by a fall in their warerooms last Tuesday night. Just how it occurred is a mystery to everyone, not even the coroner's jury being able to determine. He had only recently come to the city, and was only occupying a room in the building until the arrival of his wife and child from Burlington, Ia. Mr. Twiford was a young man, and had made a success in his business. He had the confidence of his employers, who had just advanced his salary, and his unfortunate fate will probably remain a mystery.

A singular innovation is announced by Mr. Adam Schaaf, who in last Sunday's issue of the "Tribune" advertised his warerooms as "open Sundays."

Safford & Sons advertise their pianos as "the only strictly first-class pianos sold without purchased testimonials." It is a well-known fact that Safford & Sons make no pianos; they are all stenciled pianos and may all be the cheapest instruments in the market.

Mr. Peter Duffy, the proprietor of the Schubert Piano Company, was recently in town. The Chicago Cottage Organ Company are still selling the Schubert piano, and in their wholesale trade will use it more than ever the coming season, and it may be that they will make some arrangement with the new Chickering-Chase combination by which this latter company may handle it in a retail way.

It is said that the Behning piano will in the future be handled by Mr. Henry Detmar, whose store is on the west side of the city.

The number of Kimball pianos that are represented to be the identical instrument used by Patti now in the market is something astounding. According to representations made to customers, every Kimball piano ever produced must have been used by her; this argument is probably used as an excuse to fall in the price of their piano. They advertise a one price system, but we heard of one of their largest uprights being offered recently on easy payments at \$215, and out of this price a commission fiend was to have a bonus. This does not look as though the Kimball company considered their own pianos as first class, notwithstanding some few opera singers were so foolish as to be induced to say they are.

## Installments in 1600 A. D.

PARU, IND., September 3, 1890.

Editors Musical Courier:

IN reply to your letter of inquiry concerning "Installment Plan" in selling goods, we have this to say:

Although the system is open to abuse, we believe it to be a good one. It is true, parties are often sold to who are not worthy of credit in any form. We think it is beneficial, enabling those to purchase who would otherwise be unable to do so. As an element of competition it makes sales easier.

We think the proportion of time sales over cash is not in-

creasing; rather, would say, the reverse, and the time limit and payments are improving.

In our opinion it is the safest way of doing business, as at any time you can recover goods sold if not paid for, and as the installment plan has been known since early in 1600, we think it will in all probability remain "the plan" for selling musical goods and sewing machines for the next 400 years.

Very truly,  
DUKES & SON.

## In the Heart of the Alleghenies at Cresson.

EARLY AUTUMN EXCURSION VIA PENNSYLVANIA RAILROAD.

CRESSON SPRINGS is the most delightful mountain resort of America, and the bright, invigorating days of September there are only equaled by the cool, restful night breezes which play their healing and health restoring missions. The Mountain House at Cresson is and has been long famous for its good living and the wonderful land surrounding it is celebrated for its wild and romantic beauty.

The special train of Pullman parlor cars and day coaches will leave Philadelphia at 10.40 A. M. Regular train from New York at 8.00 A. M. will connect with the special. Tickets will also be sold from all principal stations on the New York, Amboy, Philadelphia and Schuylkill divisions, and from stations on the Philadelphia, Wilmington and Baltimore, and West Jersey, and Camden and Atlantic Railroads, good on regular trains connecting with special at Philadelphia.

—Mr. P. H. Powers, of the Emerson Piano Company, Boston, is fishing at Moosehead Lake, Me.

—The rumor that the new system devised by Mr. A. L. Bancroft, of San Francisco, for the numbering of suburban residences, is to be adopted in the main portion of Chicago is emphatically denied by our Western contemporaries. It has been further suggested that his system be adopted at the world's Columbian exposition, when a site for that would-be interesting event shall have been discovered, but we fear that Mr. Bancroft will never live to enjoy this honor.

—Walter Blanchard, a piano maker, employed by Hale & Co., was confronted by several witnesses who identified him as a burglar. A room in a house at No. 249 West Thirty-third-st. had been robbed in daylight of considerable property, and a German woman swore that she saw Blanchard leave the house hurriedly. A child picked him out at the police station house from a score of men as the thief, and it looked very blue for him. Scores of his fellow workmen, however, came to his relief and proved beyond the shadow of a doubt that on the entire day of the burglary Blanchard was making pianos in the factory, and it became clear that he was a victim of mistaken identity, with circumstantial and direct evidence enough to have sent him to State prison. —New York "Times."

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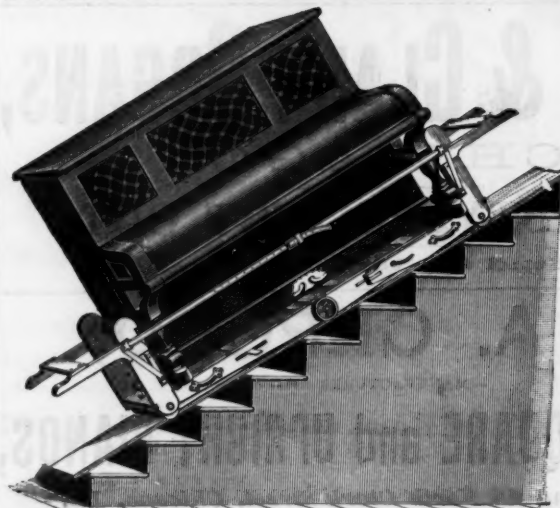
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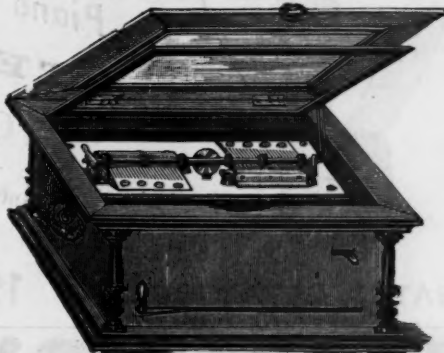
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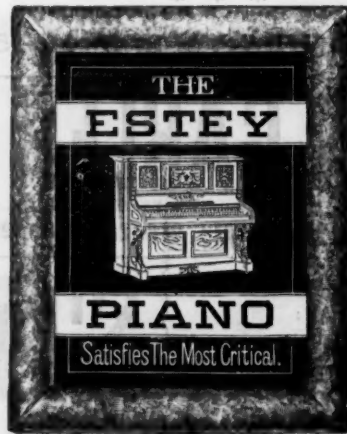
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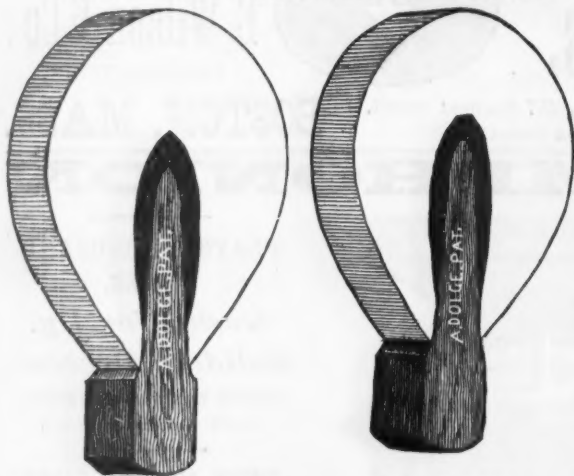
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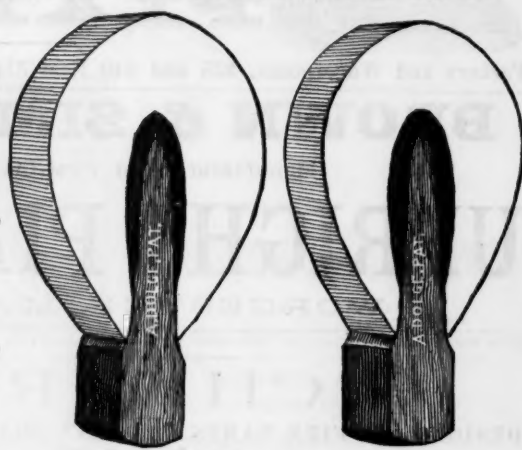
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